

Summer 2006

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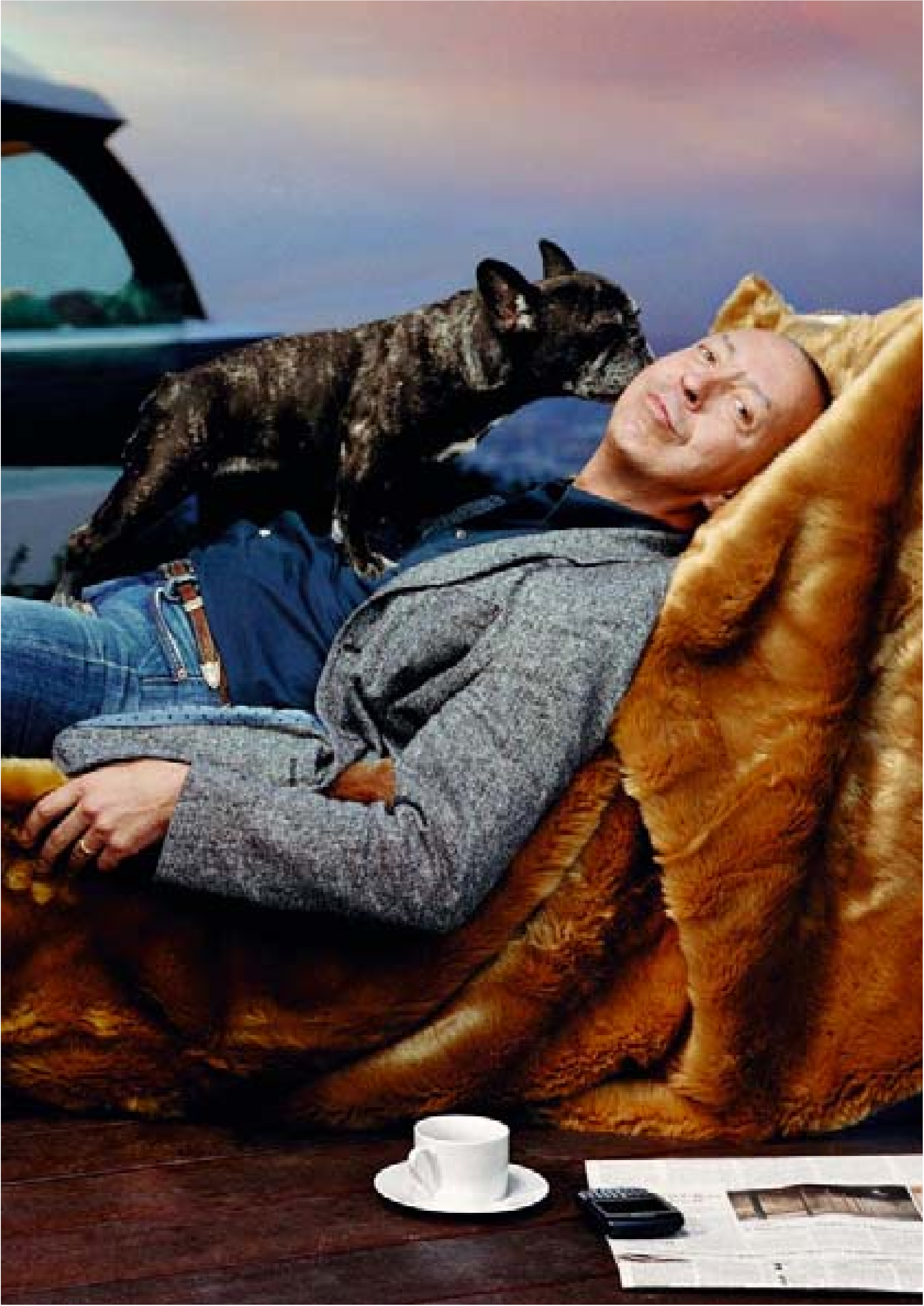
HI,

MY NAME IS SOUCI... SANS SOUCI.
I AM A FRENCH BULLDOG.
ORIGINALLY I COME FROM THE MIDWEST, BUT THEN I MOVED WITH MY MOMMY LAUREN TO MIAMI. THAT WAS FUN!
THEN SHE MET THIS GERMAN GUY, WHO I COULDN'T REALLY FIGURE OUT.
AT FIRST, I THOUGHT HE WOULD BE A GROUCHY KRAUT.
BUT THEN HE TURNED OUT TO BE A FUNNY DUDE. HOLY MACKEREL, LET ME TELL YOU, HE CAN BE A REAL JACKASS! AND I LOVE ALL THE BOOKS HE'S DOIN'. MY FAVORITE ONE IS "THE FRENCHMAN".
MAN, DID I LAUGH HARD, THAT ONE CRACKED ME UP!
NOW I AM REALLY CLOSE TO HIM. AND SINCE HE KNOWS I ALWAYS SPEAK MY MIND, HE OFTEN ASKS FOR MY ADVICE. WELL, ALTHOUGH I AM NOT AN EXPERT, AFTER MEETING ALL THESE CRAZY FOLKS, OF COURSE I HAVE SOME THINGS TO TELL. SO I ASKED FOR MY OWN WEB COLUMN, BONES AND BONI. AND I GOT IT ALL. COME SEE ME ON THE TASCHEN WEBSITE STARTING THIS SUMMER.

NOW I'LL GO POUTY-POUTY.

PEACE,
SOUCI

PHOTOGRAPH BY MARTIN SCHOELLER
ORIGINALLY PUBLISHED IN "GQ"





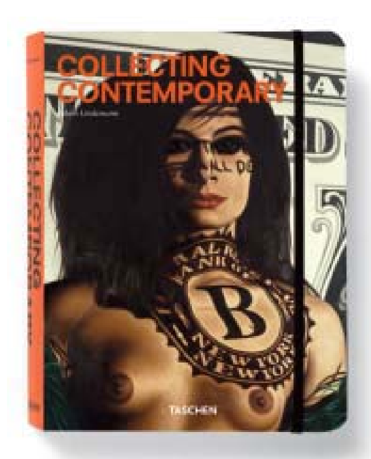
ALL TITL
Pages 26–29
Pages 30–31
Pages 18–21
INSIDE CUBA
Pages 42–43
4
BILL WARD
Pages 22–25
Ornament
Pages 38–41
ADVERTISING NOW. PRINT
Pages 32–35



ES
Pages 6–13
Pages 36–37
LOGO NOW!
Pages 46–47
UK
ARCHITECTURE IN THE UNITED KINGDOM
Tom Poulton
CH
ARCHITECTURE IN SWITZERLAND
Pages 44–45
Pages 48–49
JP
ARCHITECTURE IN JAPAN
NL
ARCHITECTURE IN THE NETHERLANDS
LEROY GRANNIS
Pages 14–17
Pages 50–51

Words from the wise

Insiders' tips on how to navigate the art market like a pro



THE ART CRITIC
David Rimanelli

THE ART DEALER
Marianne Boesky
Bruno Brunnet and Nicole Hackert
Sadie Coles
Jeffrey Deitch
Márcia Fortes
Larry Gagosian
Barbara Gladstone
Marc Glimcher
Max Hetzler
Gerd Harry Lybke
Emmanuel Perrotin
Andrea Rosen
Stuart Shave
Iwan Wirth

THE ART CONSULTANT
Diego Cortez
Mark Fletcher
Sanford Heller
Philippe Segalot
Thea Westreich

THE COLLECTOR
Peter Brant
Eli Broad
Francesca von Habsburg
Dakis Joannou
Baroness Marion Lambert
Jean-Pierre Lehmann
Eugenio López
Bernardo Paz
François Pinault
The Judith Rothschild Foundation (Harvey S. Shipley Miller)
Charles Saatchi

THE AUCTION HOUSE EXPERT
Amy Cappellazzo
Simon de Pury
Tobias Meyer

THE MUSEUM PROFESSIONAL: DIRECTORS AND CURATORS
Lisa Dennison
Tom Eccles
Alanna Heiss
Glenn Lowry
Julia Peyton-Jones

THE ART FAIR DIRECTOR
Samuel Keller

"Art is about life, the art market is about money." —DAMIEN HIRST

Opposite: *Tim Noble and Sue Webster,* Toxic Schizophrenia, *1997, 516 xlamps, holders, coloured UFO reflector caps, foamex, aerosol paint, vinyl, 51 channel multi-functional sequencer, 260 x 200 x 7 cm (102 ⅜ x 78 ¾ x 2 ¾ in.) Courtesy of Stuart Shave/Modern Art London © Tim Noble and Sue Webster*

COLLECTING CONTEMPORARY
Adam Lindemann / Notebook-binding, format: 17 x 22.7 cm (6.7 x 8.9 in.), 296 pp.

ONLY € 24.99 / $ 29.99
£ 16.99 / ¥ 4.900





Whether you're an art fan, aficionado, or collector, this completely unique book should be on your required reading list. Like a textbook for a class given by all of the world's leading experts, *Collecting Contemporary* is the one and only book to teach you everything you ever wanted to know about the contemporary art market. The introduction explains the ABCs of buying art on the primary and secondary markets, at auction, and at art fairs, and gives an overview of the world art scene and its social circles. The main body of the book brings together tell-all interviews with the biggest players in the global art market: critics, dealers, consultants, collectors, auction house experts, and museum curators/directors. Rounding up the book are chapters on the year in art collecting—giving a timeline of the most important annual auctions, exhibitions, fairs, etc. around the world—as well as a glossary of terms every art savvy player should know. The text is illustrated by the work of the hottest artists in today's market, including Matthew Barney, Jean-Michel Basquiat, Damien Hirst, Mike Kelley, Martin Kippenberger, Jeff Koons, Takashi Murakami, Richard Serra, Cindy Sherman, Andy Warhol, Lisa Yuskavage, and many more. These elements add up to the equivalent of an invaluable and privileged real-world collector's education—all between the covers of one book.

The author: **Adam Lindemann** started collecting tribal art as well as works of artists of the 80s before turning to contemporary art, which has been his passion for the past several years. This book was conceived as a short handbook of information and advice for new collectors, but Lindemann's research eventually led him to an international tour of the art world and personal interviews with some of its leading figures. The results are shared with the reader on these pages—along with images of over a hundred art works which help define the contemporary art market today.

 "This is an indispensable vademecum for those interested in con-



temporary art and the shape of things to come." —THE ART NEWSPAPER, *London, on* Art Now! Vol. 2

You can burn a whole career on a failed sale

Amy Cappellazzo, International Co-Head of Post-War and Contemporary Art, Christie's, New York

"… Contemporary is the only area of the auction house that has a growing inventory."

Amy Cappellazzo is currently the International Co-Head of Post-War and Contemporary Art for Christie's, where she has worked since 2001. Before holding this post, she was an art adviser in Miami. She also worked as a curator for the renowned Rubell collection, and has curated several museum shows and exhibitions.

Separating Contemporary and Post-War art

When I got to Christie's there was a distinctly separate Contemporary department from what was called Post-War. The idea, at the time, in creating two distinct departments was that there was a whole area of cutting-edge, young Contemporary Art that needed to be singled out and developed on its own. There was a really defining moment when Christie's sold the Jeff Koons *Woman in Tub* (1988) for the second time, in May 2001, for over $ 2.5 million. It had sold for $ 1.7 million the year before. In a very short period of time, there had been this big run up in the Koons market, and it felt like there was no separate treatment of cutting-edge art. And when Koons made that enormous price it felt like there was this coming together of those two areas and departments. Actually, the real decision was made after 9/11.

On selling works made in the last ten years at auction

It is often said that Contemporary is the only area of the auction house that has a growing inventory. Every season, there's a new artist who has a deep enough market to come to auction and sell well and, maybe eventually, become a night-sale artist and sell at a higher price point.



For example, all the hot Contemporary artists: Takashi Murakami, Damien Hirst, Jeff Koons etc., when they make new work every year, the market absorbs them. I might not see them at auction right away, but I will see them at some point. The nostalgia loop of holding something gets shorter and shorter. So it's not uncommon for me to see something a year or two after it was made.

In taking charge of that new area of the market, you have to really do an extraordinary amount of homework to understand: How deep is the market? Where are things buried? How well are the other works placed? Are they likely to come up to auction, given the demand on the primary market? Who were all those people standing in line who never got a painting by that artist? Would they be buying at auction, and if so, at what price point? Are they true auction buyers or are they the kind of collectors who only buy on primary market because they get things inexpensively offered to them? You have to really study the market forces.

I probably dedicate more time than I should to watching the younger markets; I'm always interested in the younger artists because they're the future of the market. You need them to keep growing and emerging, and you have to watch them very closely, and therefore it can be very time consuming. I am conscious of the fact that you can burn a whole career on a failed sale. For example, if you put a young artist on a very big stage and they can't keep the stage, you run the risk of tanking the market and burning a career. I'm not sitting here in this ethical position claiming that I have to take care of young artists; it's more a question of burning my own inventory out, too, by running it up too high.

The auction's effect on an artist's career

Jeff Koons was completely born and raised at auction, although his gallery, Sonnabend, does a good job in the primary market of selling his work, but the strength of his market owes everything to auction, truthfully. There are also other examples, like Richard Prince, Cindy Sherman, Takashi Murakami, etc.

On Jean-Michel Basquiat's *Profit* selling for $ 5.5 million

Sure. That's another one. That set the bar for a great Basquiat. What was essentially missing in the Basquiat market was that one price that happened at Christie's—it felt a little unusual for the market because there were still so many run-of-the-mill Basquiats trading for $ 400 000 or $ 500 000. That was really an extraordinary reach at the time. In Richard Prince's own words, I think he at one time said that he owes more to auction houses than he does to museums for the success of his career. That's another great example.

An Andreas Gursky photograph versus a Prince photograph

With the Gursky photos that tend to make the top prices, out of the edition of six, maybe four are in museum collections. Richard's market is a little bit different. There are certain museums that own a lot of his work, like the Whitney, for example, but Richard was not as heavily and broadly collected by museums right from the get-go. With Gursky, a huge price for a certain image is possible because it is the only example not in a museum, whereas the other five examples are in museum collections.

Buying at auction

People like depth in markets. Basically, auctions bring transparency and democracy to this market. It's an unregulated market, so there are still lots of other things that remain undisclosed. In auction, you might not know who is bidding or whether it is a dealer or a private collector, but you can count the number of telephone bidders on it, you can count the number of paddles, and you can assess the depth of the market.

On whether the market is manipulated by someone with inventory or a vested interest

I have a few stocks that I follow very closely, personally. I'm positive there are people with much more information than I have, so how do I manage to be successful in what I do in the stock market, despite the fact that I'm not getting the best inside information? I pose that same question in other markets that are supposedly regulated and transparent. Some markets, such as art, are thinly traded; a fabulous object in the many millions of dollars may never find twenty bidders. In the end, like a stock, you have to believe in the inherent quality of something. We sold the Jackson Pollock from the Museum of Modern Art for a stunning price—$ 11 million and change. That was a fabulously strong price. There were actually a number of bidders for a while, but in the end, it was essentially two people, and that's what one can expect. It's usually down to two, even at a lower price point, but certainly, the higher you get, the thinner it gets.

Collectors who do "well" at auction

They are the ones who are focused and disciplined; the ones who are really searching for quality; the ones who can see and feel and smell an artist's importance before the rest of the world does. Someone with a good eye; somebody who is very impulsive and will bid to the end—that's the kind of person who is successful. They buy a lot because they don't always buy with value in mind, but they're certainly good buyers.

On the value of a life-sized taxidermy horse hanging from the ceiling [Maurizio Cattelan's *The Ballad of Trotsky* (1996)]

It is a very difficult piece. That happened to be an outstanding price ($ 2 million) and an excellent example of the artist's work. But the thing to consider also is that it's a two-bidder situation, there were really two people fighting for it [reportedly Dakis Joannou and Bernard Arnault]. And that's what auction is all about. It's getting those people in the ring to fight, to spar with one another and really see who the winner is. […]

There are always advantages and disadvantages to auctions. There is a risk that one takes when they put something up at auction—you hope that it was estimated properly, you hope that the specialist you were working with gave you the right information about the market, and that you were consulted in advance and lowered the reserve, if needed. There are a lot of factors involved, but offering something privately can be just as risky.

Left: *Richard Prince,* Untitled (Cowboy)*, 1999, ektacolour photograph, image: 154.94 x 82.55 cm (61 x 32 ½ in.), edition of 3 + 1 AP. Courtesy of Gladstone Gallery, New York © Richard Prince 1999*

 "Everything about TASCHEN seems a little larger than life: TASCHEN is practically

A collector has to have his own opinions

Dakis Joannou, voracious yet discerning collector of Contemporary Art and founder of the Deste Foundation in Athens

"The important thing is to have respect for the art and for the artist, that's paramount."



Born in Cyprus, Dakis Joannou is a civil engineer and architect by training. He is the chairman of a group of privately held building and civil engineering companies. Joannou is renowned as a voracious yet discerning collector of Contemporary Art. He sits on the boards of the Guggenheim and the New Museum of Contemporary Art, and is also an international council member of MoMA and the Tate. He is often closely associated with Jeff Koons, whose work he has been diligently collecting and supporting since the famous "Equilibrium" series (1985), and more recently with the British artist duo, Tim Noble and Sue Webster.

Building and maintaining a collection

I started collecting about twenty years ago, when I saw Jeff Koons' *One Ball Total Equilibrium Tank* (1985) at his first show at International with Monument. I have always loved Jeff's work; he's always coming up with stronger ideas and pieces.

I started the Deste Foundation in 1983 to organize exhibitions, events and publications which engage in a dialogue with Contemporary Art and the cultural community in Athens and abroad. The foundation offers me a special opportunity to share my collection with the public and to open up a dialogue that might not be possible with a private collection in one's home. It is important for me to maintain that openness and communication rather than keeping the works in my home only for myself, my family and friends to see.

I often concentrate on an artist's work over a long period of time, building on my relationship with the artist and developing an in-depth engagement with his or her body of work, which also connects to my collection as a whole. I'm very engaged personally with the works in my collection and I know immediately, when I see a piece, if it's something I want to live with and bring into my home. The important thing is to have respect for the art and for the artist, that's paramount. Once that is there, whatever you do depends on your priorities, your interests, your personality.

On art advisers

I think a collector has to have his own opinions, his own strategy, his own personality, his own character and his own vision. It's important to get opinions from art advisers, from galleries, from other artists, from curators; information never hurt anybody. But the bottom line is: you have to make your own decisions. I would not advise any collector to buy whatever one adviser tells him. Then he won't have his own collection; it will be something else. I have known and worked with Jeffrey Deitch for the past 23 years. I have a special relationship with Jeffrey that goes beyond the formal art adviser/collector relationship. We have organized several exhibitions together and he is one of the curators of the 2004 exhibition of works from my collection.

On large-scale or difficult-to-house works

I'm in a special situation, having the collection and the Foundation, so the scale of works isn't something I consider so much. I give a lot of importance to living with the art, but at the same time, I don't exclude a piece that doesn't fit into the house. I always have the opportunity to enjoy the work in a museum, in a group show somewhere, or in an exhibition at the Deste Foundation.



Buying and selling

As you grow, so does your collection, and occasionally you re-assess and edit the collection to become more focused.

I mostly buy works on the primary market, it's the nature of my collection. I am always interested in a great Koons, a great Maurizio Cattelan, a great Noble and Webster, and a great Chris Ofili, and if the opportunity appears, I will buy on the secondary market or at auction.

Recent developments in the Contemporary Art market

I think what has happened in the past few years in the Contemporary Art world is fantastic. More and more people are getting involved. There is a better understanding and a better acceptance of Contemporary Art. People are not cracking jokes any more. The works are taken seriously. There is more engagement with culture and with art. This engagement enriches one's life, it enriches one's psyche. There are now a great number of collectors, and the general public is more interested in art. Mainstream magazines are covering Contemporary Art in a serious way, and there is a broader awareness. It's important that the art world escapes from the insular bubble and relates to a larger public.

The opinions that matter most in the art world

The artist's, the artist's opinion foremost.

When Jeff Koons created the statuary series with *Louis XIV* (1986), the *Italian Woman* (1985) and the *Rabbit* (1986), *Louis XIV* was the highest priced piece. Today, history views the *Rabbit* as Koons' most valuable and iconic work. Can the artist be wrong?

Really, I didn't know that! I am glad to hear it. I felt the same way. I have *Louis* but not the *Rabbit*. So was it a mistake? Maybe it was. Maybe it was not. We don't know. In the end, I think history will go on the side of the artist. Time, history, that's much more important than the media. I really think that what remains is what the artist has put into the work.

For me, it's important to meet the artists, especially if you consider acquiring a work from one of their first shows. It's essential to talk to them to understand what they're doing, to know them, to understand how they think, understand their vision and feel the energy. That helps me to relate and engage with the work on a more personal level.

Top: *Chris Ofili,* The Adoration of Captain Shit and the Legend of the Black Stars, *1998, mixed media on canvas, 244 x 183 x 13 cm (96 ⅛ x 72 x 5 ⅛ in.). Courtesy of Afroco, The Dakis Joannou Collection, Athens, and Victoria Miro Gallery* ***Bottom:*** *Jeff Koons,* Michael Jackson and Bubbles, *1988, porcelain, 106.68 x 179.07 x 82.55 cm (42 x 70 ½ x 32 ½ in.) © Jeff Koons*

What matters and survives is the art

Charles Saatchi—"super collector" and gallery owner, exhibitor and most enthusiastic champion of the YBAs (Young British Artists)



Charles Saatchi has been collecting art for the last thirty years and showing it, for the last twenty, in his own gallery in London. In its early days, the Saatchi Gallery mounted landmark exhibitions of American artists, including Donald Judd, Brice Marden, Sol LeWitt, Dan Flavin, Bruce Nauman, Richard Serra, Jeff Koons and Robert Gober, giving British audiences unprecedented exposure to this work. Following the stock market crash of 1989, Saatchi sold most of his blue-chip works to become Contemporary British art's most enthusiastic champion, in the process launching the careers of some of today's best known artists, collectively known as the YBAs (Young British Artists); they include Damien Hirst, Sarah Lucas, the Chapman brothers, Rachel Whiteread, Chris Ofili, Tracey Emin and Glenn Brown. He exhibited and promoted the YBAs in several shows, including the Royal Academy's historic "Sensation" blockbuster, which travelled to the Brooklyn Museum in 1999.
Always the subject of controversy, he is renowned for buying an artist's work in quantity and then selling the work years later at a large profit. He has been the largest and most successful art collector/speculator in the market for the past twenty years.
In London, his reputation for not granting interviews and not attending his own openings, such as the blockbuster "The Triumph of Painting" (2005), has served to insure that the art world is constantly speculating on his next move.

On being a "super collector"
Who cares what I'm described as? Art collectors are pretty insignificant in the scheme of things. What matters and survives is the art.
I buy art that I like. I buy it to show it off in exhibitions. Then, if I feel like it, I sell it and buy more art. As I have been doing this for thirty years, I think most people in the art world get the idea by now. It doesn't mean I've changed my mind about the art that I end up selling, it just means that I don't want to hoard everything forever.

Charles Saatchi as art patron
I don't buy art to ingratiate myself with artists, or as an entrée to a social circle. Of course, some artists get upset if you sell their work. But it doesn't help them whimpering about it, and telling anyone who will listen. Sandro Chia, for example, is most famous for being dumped. At last count I read that I had flooded the market with 23 of his paintings. In fact, I only ever owned seven paintings by Chia. One morning I offered three of them back to Angela Westwater, his New York dealer where I had originally bought them, and four back to Bruno Bischofberger, his European dealer where, again, I had bought those. Chia's work was tremendously desirable at the time and all seven went to big-shot collectors or museums by close of day. If Sandro Chia hadn't had a psychological need to be rejected in public, this issue would never have been considered of much interest. If an artist is producing good work, someone selling a group of strong ones does an artist no harm at all, and in fact can stimulate their market.

The rules and advice to consider
There are no rules I know of. Nobody can give you advice after you've been collecting for a while. If you don't enjoy making your own decisions, you're never going to be much of a collector anyway. But that hasn't stopped the growing army of art advisers building "portfolio" collections for their clients.

On the right price to pay
I never think too much about the market. I don't mind paying three or four times the market value of a work that I really want. Just ask the auction houses.
As far as taste is concerned, as I stated earlier, I primarily buy art in order to show it off. So it's important for me that the public respond to it and Contemporary Art in general.

What and when to sell
There is no logic or pattern I can rely on. I don't have a romantic attachment to what could have been. If I had kept all the work I had ever bought, it would feel like Kane sitting in Xanadu surrounded by his loot. It's enough to know that I have owned and shown so many masterpieces of modern times.

Buying art that is not "commercial"
Lots of ambitious work by young artists ends up in a dumpster after its warehouse debut. So an unknown artist's big glass vitrine holding a rotting cow's head covered by maggots and swarms of buzzing flies may be pretty unsellable—until the artist becomes a star. Then he can sell anything he touches.
But mostly, the answer is that installation art like Richard Wilson's oil room [purchased by Saatchi in 1990] is only buyable if you've got somewhere to exhibit it. I was always in awe of Dia for making so many earthworks and site-specific installations possible. That is the exception: a collector whose significance survives.

"If you don't enjoy making your own decisions, you're never going to be much of a collector anyway."

In short, sometimes you have to buy art that will have no value to anyone but you, because you like it and believe in it. The collector I have always admired most, Count Panza di Biumo, was commissioning large installations by Carl Andre, Donald Judd and Dan Flavin at a time when nobody but a few other oddballs were interested.

On painting
It's true that Contemporary painting responds to the work of video makers and photographers. But it's also true that Contemporary painting is influenced by music, writing, MTV, Picasso, Hollywood, newspapers, Old Masters. But, unlike many of the art world heavy-hitters and deep thinkers, I don't believe painting is middle-class and bourgeois, incapable of saying anything meaningful anymore, too impotent to hold much sway. For me, and for people with good eyes who actually enjoy looking at art, nothing is as uplifting as standing before a great painting, whether it was painted in 1505 or last Tuesday.

Art as investment
There are no rules about investment. Sharks can be good. Artist's dung can be good. Oil on canvas can be good. There's a squad of conservators out there to look after anything an artist decides is art.

 "A total of one hundred paintings, sculptures and drawings from two of

"I don't buy art in order to leave a mark or to be remembered; clutching at immortality is of zero interest to anyone sane."

Museums versus galleries
I like everything that helps Contemporary Art reach a wider audience. However, sometimes a show is so dismal it puts people off. Many curators, and even the odd Turner Prize jury, produce shows that lack much visual appeal, wearing their oh-so-deep impenetrability like a badge of honour. They undermine all efforts to encourage more people to respond to new art. So although I didn't adore "In-A-Gadda-Da-Vida" [a 2004 show at the Tate Modern featuring Damien Hirst, Sarah Lucas and Angus Fairhurst], it was nice to see something in the Tate that was fresh from the artists' studio. It helped make the Tate more relevant to today's artists. Of course the work had to come direct from the artists' dealers—it was brand new. Anyway, what's wrong with Jay Jopling getting just a little richer?

Art collecting for posterity
I don't buy art in order to leave a mark or to be remembered; clutching at immortality is of zero interest to anyone sane.

The greatest artists of the 20th century
General art books dated 2105 will be as brutal about editing the late 20th century as they are about almost all other centuries. Every artist other than Jackson Pollock, Andy Warhol, Donald Judd and Damien Hirst will be a footnote.

On dealers
An occupational hazard of some of my art-collector friends' infatuation with art is their encounter with a certain type of art dealer. Pompous, power-hungry and patronizing, these doyens of good taste would seem to be better suited to manning the door of a nightclub, approving who will be allowed through the velvet ropes. Their behaviour alienates many fledgling collectors from any real involvement with the artist's vision.
These dealers like to feel that they "control" the market. But of course, by definition, once an artist has a vibrant market, it can't be controlled. For example, one prominent New York dealer recently said that he disapproved of the strong auction market, because it allowed collectors to jump the queue of his "waiting list". So instead of celebrating an artist's economic success, they feel castrated by any loss to their power base. And then there are visionary dealers, without whom many great artists of our century would have slipped by unheralded.

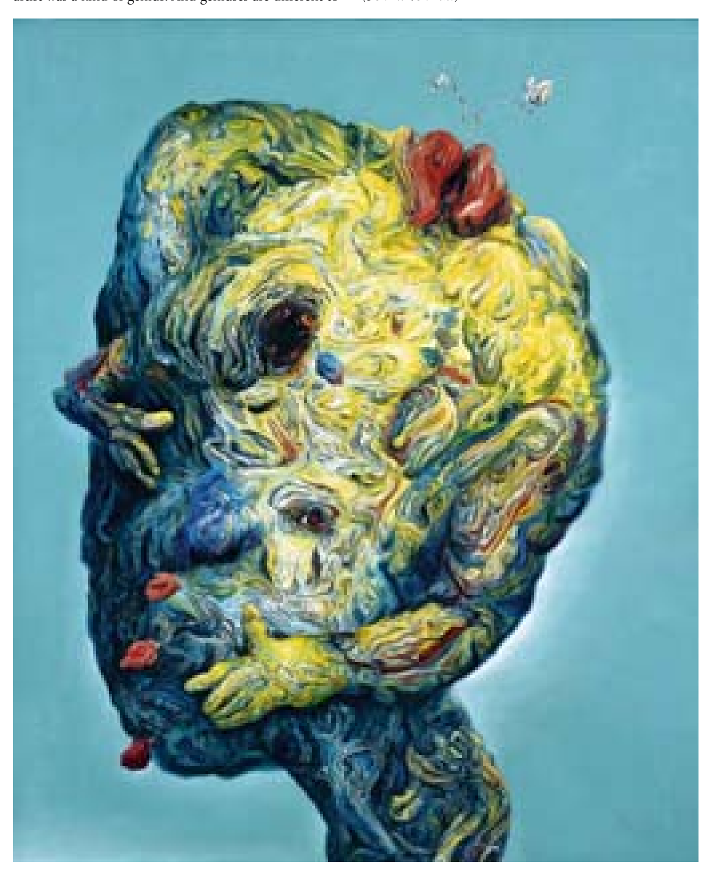
Critics
The art critics on some of Britain's newspapers could as easily have been assigned gardening or travel, and been cheerfully employed for life. This is because many newspaper editors don't themselves have much time to study their "Review" section, or have much interest in art.
So we now enjoy the spectacle of critics swooning with delight about an artist's work when its respectability has been confirmed by consensus and a top-drawer show—the same artist's work that ten years earlier they ignored or ridiculed. They must live in dread of some mean sod bringing out their old cuttings. However, when a critic knows what she or he is looking at and writes revealingly about it, it's sublime.

On collectors
However suspect their motivation, however social-climbing their agenda, however vacuous their interest in decorating their walls, I am beguiled by the fact that rich folk everywhere now choose to collect Contemporary Art rather than racehorses, vintage cars, jewelry or yachts. Without them, the art world would be run by the State, in a utopian world of apparatchik-approved, Culture-Ministry-sanctioned art. So if I had to choose between Mr. and Mrs. Goldfarb's choice of art or some bureaucrat who would otherwise be producing VAT forms, I'd take the Goldfarbs. Anyway, some collectors I've met are just plain delightful, abounding with enough energy and enthusiasm to brighten your day.

Artists
If you study a great work of art, you'll probably find the artist was a kind of genius. And geniuses are different to you and me. So let's have no talk of temperamental, self-absorbed and petulant babies. Being a good artist is the toughest job you could pick, and you have to be a little nuts to take it on. I love them all.

Note: *This interview was first published in* The Art Newspaper.

Opposite:** Ron Mueck,* Mask II, *2001, mixed media, 77.15 x 118.11 x 85.09 cm (30 ⅜ x 46 ½ x 33 ½ in.). Art Supporting Foundation/SFMOMA. Image courtesy of James Cohan Gallery, New York* ***Below: *Glenn Brown,* The Hinterland, *2006, oil on wood, 148 x 122.5 cm (58 ¼ x 48 ¼ in.)*



the finest collections of the artist's work in the world." —CASA VIVA, *Madrid, on* Kippenberger

At the end of the 90s, painting became internationally important again

Max Hetzler, art dealer working from Berlin, early supporter of young German artists, including Martin Kippenberger

Working from Berlin, Max Hetzler has been presenting a consistently high level programme for over thirty years. Several of the German artists he represented in the 1980s became luminaries over a decade later. He has shown the great Martin Kippenberger, Thomas Struth, Albert Oehlen, Günther Förg for decades, as well as bringing American stars like Christopher Wool and Jeff Koons to European audiences.

Why Berlin?

The political structure in Germany is very different from France or England. After the reunification and after the crash in the art market in the early nineties, I knew this was an opportunity for me to move ahead again and participate in a new situation, because the desire for an intellectual, cultural and political centre was obvious. It could only happen in Berlin—and after a couple of difficult years, the city improved a lot, and it replaced Cologne as the centre of the German art world. Thanks to all the artists who settled in Berlin and worked with galleries that opened here, it became one of the European centres for art. So I am very happy to be here. For artists, it *only* makes sense to show in a capital of discourse, a capital with an intellectual climate and a centre for the arts.

The difference between a German art dealer and one who is American, French or Japanese

In Europe the market certainly is dominated by London with its auction houses, international galleries, and a strong relationship to American collectors. Germany is different, here you find local art communities, and not just one concentration, like Paris or London. This helps to create collectors and exhibitions in different cities, and it also generates internationally connected museums. It's a rich market in the sense that there are many collectors in different areas who like art and support the artists. For us, this means more travelling and work to get the art to the clients and to the museums. But it's a country with a tradition of collecting and even a longer tradition of museums. Being in Berlin, you profit from these resources all over the country. It's a good place to be.

Are your collectors truly Europeans or are they Americans?

Both. If an artist like Christopher Wool shows in a European gallery, he expects the dealer to place the work in European collections. It wouldn't make sense for the artist or for the gallery to sell back to the United States, or to just take the work to art fairs so everyone can come and buy and appreciate. If we show an American artist, of course, we try to place the work in Europe, and we try to place it with collections that we have a close relationship to. In that respect, my main concern is to work with European collectors.

"For an artist today, I think the most challenging thing is to be a painter and to develop a new language of painting."

The difference between European collectors and American collectors

I don't see such a big difference. I mean, it's a cliché to say that European collectors are not selling or are more committed, or even to say they are more educated. I know great collectors in the United States and I always admire how educated they are, how knowledgeable. I am always fascinated with collectors in America, how curious they are about art, how they want to learn about new artists and how dedicated they are. There is no big difference at all. It's an international world, with all the information you need to follow up.

Who is Martin Kippenberger?

One of the most inspiring persons I have met in my life. The first time I ran into Martin was in 1979 in Berlin. I was putting a show together, "Europe 79—art of the 80s", at that time in Stuttgart and I wanted to invite him. He didn't have any work available, but he promised to come back with a group of works and asked me to do a gallery show. This happened two years later in 1981. It was the first show we did together, and from then on until I moved to Berlin in 1993, we did a show almost every second year. He was always special and different from the artists I knew at that time. He was not only interested in the art world, he was interested in life, and he combined his art with a personal view of how you can live as a creative person. Martin was a *gesamtkunstwerk*, all he did was related and inspired by art. He wouldn't separate the work and the studio from how he performed in public—it was a unity. He was a very honest person, always looking for a laugh, and a man who gave a lot of inspiration to everybody around him. It's hard to talk about someone you admire as much and spent a lot of time with.

The year he died, his age, and the number of paintings he left

He died in 1997, 44 years of age, of cirrhosis of the liver. As far as the number of works is concerned … I don't know. He was constantly working, he was publishing a lot, he was printing, at one point he had his own magazine, his own record company—everything he did was aimed at creating beautiful stuff in every respect. There are a lot of works of Kippenberger around. Whatever he



Left: *Albert Oehlen,* Halbnackt, *2004, oil and paper on canvas, 180 x 170 cm (70 ⅞ x 67 in.)* ***Opposite:*** *Martin Kippenberger,* Ohne Titel, *1992, oil on wood, 180 x 150 cm (70 ⅞ x 59 in.)*

 "TASCHEN is not just a publisher, but a company which dresses our lifestyle up with art,

"A collector should buy and should not hesitate to buy—and learn through buying."



touched, he changed into something unusual. He designed books, posters, he did wonderful drawings, paintings, sculptures, whatever—Kippenberger is a phenomenon, because he didn't go to the studio every day like Gerhard Richter does, for example, to only create paintings. He was always thinking about what he could do next, and he absorbed the world around him; he was inspired by people, but he gave it back, a generous man. I think the great thing about him is that he could absorb everything, but he could *give* as well. He was not this intellectual, creative person focusing just on one thing, going to the studio, doing paintings or sculpture or photography. He represented a different type of artist. I mean, Gerhard Richter is a painter, period; he changed painting, he let us see painting in a different way, he changed art and our understanding of art and the history of painting. Whereas Kippenberger is a new type of artist—he changed our lives, in a way, his approach was *completely* different, and that's what makes him special.

Who can be compared to Kippenberger?
Maybe Joseph Beuys, because Beuys also had this vision of the human being, how to influence and change it through art. Kippenberger was a missionary. He wanted to change *you* and not just your view of art, somewhat like Beuys.

Prices have gone from 50 000 to 1 000 000 in five years, a multiple of 20. What happened?
At the end of the 90s, painting became internationally important again through a new generation of painters. People realized that it didn't just come out of the blue, that there was a father generation, with Kippenberger and Albert Oehlen. In another field, we now have the same experience with Richard Prince: people go back in history and ask, "Where does it come from? Who influenced this new generation?" Today's artists are important for creating this new market. Then one looks back and wants to know where the art came from and who were the important figures behind it. This is what happened to the Kippenberger market in an extraordinary way. Of course, his work is limited because, unfortunately, he died so young. He can't produce, he can't continue to create work and supply the market, and when there is a limited amount of work, it's normal that the market reacts and prices go up. I think there's no end to it.

A one million dollar Kippenberger
I see him in the same league as Jeff Koons. Kippenberger is one of the *major* figures of the 80s and 90s; he influenced a whole generation of new artists, and the art world recognizes him just as it recognizes Koons or Prince or Robert Gober or Jean-Michel Basquiat. His career, market-wise, is maybe comparable to Basquiat.

Regarding Albert Oehlen
They are the same generation, they started around the same time in the late 70s in Berlin. Kippenberger was also a kind of impresario, who curated shows and invited Oehlen, among others, to participate in a show that he organized in his loft in Berlin. From the very beginning there was a relationship with Oehlen. I started to show both artists, first in group shows, and then gave them solo shows from 1981 on, and after that, both were represented by the gallery. At some point, they shared a studio in Spain, they travelled and spent time together in Los Angeles and in Rio de Janeiro, and they collaborated on works. So at certain times in their careers, they were very connected and inspired each other, but at other times, they couldn't be far enough apart. Both were very demanding artists and needed room to work for themselves.

What is Albert Oehlen's artistic statement?
He is a painter. Painting is what he is interested in: how far you can go as a painter, what can you add to painting, what does it mean to be a painter within the tradition of painting? For an artist today, I think the most challenging thing is to *be* a painter and to develop a new language of painting. After all, look at the great painters of the 50s and 60s, like de Kooning. What can you do today, if you don't want to be just a figurative, boring painter, if you don't want to just fulfil what people expect you to do? I think Oehlen is a researcher, he tells us what painting means today, that you can go a step further, that you can add something to the history of painting. So, for me, he is the most exciting and challenging German painter of our time.

Advice for a new collector
A collector should buy, and should not hesitate to buy. What I think is most important is to build up a relationship with a dealer whom you trust, and to learn through buying.

Capturing the perfect wave

Tapping into the archives of America's most important surf photographer of the '60s and '70s





LeRoy Grannis, Carlsbad, California, 2001



LEROY GRANNIS. SURF PHOTOGRAPHY OF THE 1960s AND 1970s
Collector's edition limited to 1,000 copies, numbered and signed by LeRoy Grannis
Ed. Jim Heimann / Steve Barilotti / Hardcover in a slipcase, **XXL-format:** 39.6 x 33 cm (15.6 x 13 in.), 278 pp.

€ 350 / $400 / £ 250 / ¥ 50.000

Opposite: *Pipeline, Hawaii, 1977*





At a time when surfing is more popular than ever, it's fitting to look back at the years that brought the sport into the mainstream. Developed by Hawaiian islanders over five centuries ago, surfing began to peak on the mainland in the 1950s, taking America—and the world—by storm. Surfing became not just a sport, but a way of life, and the culture that surrounded it was admired and exported across the globe. One of the key image-makers from that period is LeRoy Grannis, a surfer since 1931, who began photographing the scene in California and Hawaii in the longboard Gidget era of the early 1960s.
This collection, drawn from Grannis's personal archives, showcases an impressive selection of surf photographs—from the bliss of catching the perfect wave at San Onofre to dramatic wipeouts at Oahu's famed North Shore. An innovator in the field, Grannis suction-cupped a waterproof box to his board, enabling him to change film in the water and stay closer to the action than other photographers of the time. Equally notable is his work covering an emerging surf lifestyle, from "surfer stomps" and hoards of fans at surf contests to board-laden woody station wagons along the Pacific Coast Highway. It is in these iconic images that a sport still in its adolescence embodied the free-spirited nature of an era—a time before shortboards and celebrity endorsements, when surfing was at its bronzed best.

The photographer: **LeRoy Grannis**'s initial foray into surfing began at age 14 with a six-foot slab of pine, but it wasn't until the age of 42 that he picked up a camera and made a career out of it. Under doctor's orders to take up a hobby, Grannis built a darkroom in his garage and began shooting surfers at Hermosa Beach, selling prints for a buck apiece. His photos soon started appearing in many of the burgeoning surf magazines, and "Photo: Grannis" quickly became a hallmark of the California surf scene of the 1960s. Grannis is considered one of the most important documentarians of the sport, and was inducted into the Surfing Hall of Fame in 1966.
The editor: **Jim Heimann** is Executive Editor for TASCHEN America in Los Angeles and the author of numerous books on architecture, popular culture, and Hollywood history.
The author: Over the past decade working as *Surfer* magazine's globe-roaming editor at large, photojournalist **Steve Barilotti** has made it his business to document the sport, art, and lore of surfing. His writing has also appeared in *The Perfect Day* and the books of renowned surf photographers Art Brewer and Ted Grambeau. Between trips, Steve lives in San Diego, California.

 "TASCHEN has a long-established reputation for producing beautiful, glossy



tomes which often end up as coffee-table adornments." —THE GUARDIAN UNLIMITED, *London*

Surfing's golden age

By Jim Heimann and Steve Barilotti



The revolution was shot in black and white, on a Sunday afternoon, at 250th of a second. October 2, 1966. World Surfing Championships, Ocean Beach, San Diego. Forty thousand spectators jammed the beach and the newly opened Ocean Beach pier. At the exact moment that eighteen-year-old Robert "Nat" Young hoisted an awkward California–shaped trophy over his head, there were more than three hundred and forty thousand U.S. troops in Vietnam, Brian Wilson was on the verge of releasing his masterpiece, "Good Vibrations," and LSD would remain legal for three more months. Surfboards averaged ten and a half feet in length and weighed thirty pounds. Nat Young was now world champion. And the surfing world had quietly tilted ninety degrees off its axis.

A tall, brash Australian, Young was flanked on the victory dais by the soft-spoken Hawaiian Jock Sutherland and California small-wave whiz kid Corky Carroll. A small group of local and national media, among them *Newsweek* and *The New York Times*, jostled to get close to the winners. LeRoy Grannis, International Surfing magazine's sole staff photographer, roamed the fringes of the crowd, methodically snapping off trophy shots with his salt-corroded Pentax S camera. At a key instant in the ceremony he focused and framed the jubilant Young cheering, "I feel jazzed!"

The revolution was shot in black and white, on a Sunday afternoon, at 250th of a second

Despite the palpable buzz on the beach, Grannis remained stoically detached. For him, the event was simply the culmination of a year of weekends shooting club contests up and down the Southern California coast. Grannis, then forty-nine, was in his sixth year of surf photography and thirty-fifth as a surfer. The next weekend he would likely be back up at Malibu or Huntington Beach for another small regional contest, and the World Surfing Championships qualifying process would start anew.

Surf photography appeared a logical choice, as Grannis lived a few blocks from the ocean

LeRoy Grannis came to surf photography in late 1959, not as a professional or an artist, but as a middle-aged family man looking for a hobby to reduce the stress of his job. Luckily, he happened to pick up his camera at a pivotal point in surfing history. Born in Hermosa Beach, California, in 1917, Grannis was a holdover from the redwood era of West Coast surfing, when a scant two hundred California surfers rode massive eleven-foot boards on the slow rollers off San Onofre and Palos Verdes Cove with a dignified, gentlemanly esprit. They were the first generation of mainland surfers to take up the ancient sport, newly exported by Hawaiians George Freeth and Duke Kahanamoku. They were also part of surfing's renaissance, which grew from a handful of Hawaiian beach boys in Waikiki during the late nineteenth century.



Raised a block from the ocean in Hermosa Beach, Grannis began surfing at age fourteen on a borrowed redwood plank that weighed close to a hundred pounds. It was there, bobbing in the gentle swells beneath the Hermosa Beach Pier, that he met fellow surfers Lewis "Hoppy" Swarts, another Hermosa beach native, and John "Doc" Ball, an affable University of Southern California dental student who was ten years older than Grannis. The three became lifelong friends.

In the years following the war, Grannis surfed sporadically, but became increasingly absorbed in the demands of his job and raising four children. In late 1959 he was diagnosed with a stress-related stomach ulcer, and his doctor recommended a relaxing pastime. Surf photography appeared a logical choice, as Grannis lived a few blocks from the ocean and his teenage son Frank had recently begun surfing. By June 1960 Grannis had built a darkroom in his garage and developed a few rudimentary photos, their style influenced by Doc Ball.

That summer, with an East German 35mm camera, he began shooting 22nd Street in Hermosa Beach, a stretch of undistinguished South Bay beach break that attracted a crew of young surfers eager to show off for his lens. The undisputed leader of the 22nd Street gang was Dewey Weber, who at twenty-three had already starred in several surf films and had just opened his own surfboard shop in nearby Venice Beach. The small (five-foot-three) but powerful Weber surfed aggressively and pushed the rest of the crew, which included Henry Ford, Freddie Pfahler, and Mike Zuetell, to perform their best. By the end of 1960 Grannis had shot and developed more than twenty-five hundred frames.

Grannis's darkroom was the closest thing to a one-hour photo lab in the South Bay, and at a time when surf magazines came out bimonthly, surfers were ravenous for current shots of themselves. "Sometimes I'd go right from shooting at 22nd Street to the darkroom, and before I knew it there'd be half a dozen guys waiting to see what I'd shot," Grannis recalls. "And then I'd get them in the darkroom and the body heat would become terrible. There were a couple of kids, Tom and Don Craig, who lived nearby who would go through my trash to see if I threw anything away that they wanted." From his house it was only a forty-minute drive up the then two-lane Pacific Coast Highway to Malibu, an obscure point break when Grannis surfed it in the thirties, which by 1960 was world-famous. With its perfect, tapering waves and proximity to Hollywood, "the 'Bu" had become a bona fide scene that drew surfing's elite each summer. Although extremely crowded even then, the break featured surf stars such as Lance Carson, Johnny Fain, Mike Hynson, and the legendary Miki Dora dancing across the face of the swells with a quick, theatrical style that came to be known as "hotdogging." Grannis's photographic skills

***Above:** Pipeline, c. 1965* ***Left:** Ford Woody, Redondo Beach, 1963* ***Opposite: Top:** Jacobs Surfboards Advertising Shoot, Hermosa Beach, 1963* ***Bottom:** San Onofre, California, 1963*

were improving, and he sold his early Malibu shots to the short-lived *Reef* magazine, initiating his career in print. In November 1961 Grannis made his first trip to Hawaii, the epicenter of the surfing frontier at the time. After photographing small waves in Waikiki and Makaha for two weeks, he headed for the fabled North Shore of Oahu. By then a large swell had filled in, and Grannis was stunned by the sheer magnitude and power of Hawaiian waves. Using a 650mm telephoto lens, he captured the likes of Rick Grigg, Peter Cole, and Phil Edwards racing down the massive concave faces of the infamous "West Bowl" at Sunset Beach.



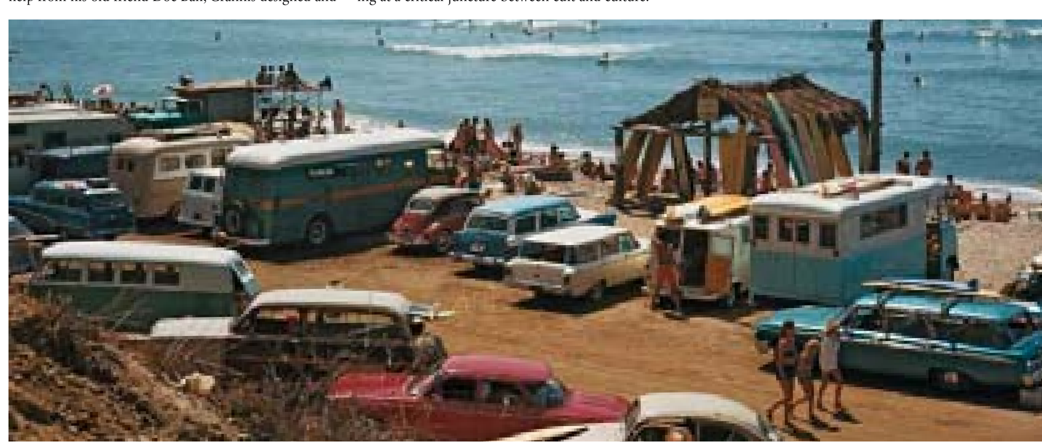
Surf photography could be dangerous for even the most experienced waterman

Grannis returned to California with renewed fervor. Over the next few years, he tripled his output and began shooting more color, lifestyle, contest, and advertising photos. Insular and budget-minded, early surf marketers looked to their own for graphic design and photos. Grannis had no experience as a commercial photographer, nonetheless he acquitted himself with simple, clever concepts. His photo of Hermosa Beach surfer Ricky Hatch deftly stepping to the tip in shoes and a spiffy business suit for Jacobs Surfboards is considered a surf-photography classic. In 1963 Grannis bought a Calypso water camera (invented by Jacques Cousteau, and the precursor of the Nikonos), and produced a touchstone shot of Henry Ford executing a perfect bottom turn at 22nd Street.

Grannis found out early on, however, that surf photography could be dangerous for even the most experienced waterman. While shooting Hawaii's Sunset Beach with his Nikonos from the water one day, a massive "West Peak Bowl" swung unexpectedly toward the channel, breaking far outside and trapping Grannis directly in its path. He looked up to see a twenty-foot wall of whitewater and three thickset eleven-foot surfboards hurtling toward his unprotected head. He dove beneath the maelstrom but managed to keep his precious camera safe. Later, with help from his old friend Doc Ball, Grannis designed and built his first rubber-lined, suction-cupped waterproof box, which allowed him to change film and shoot from the water with longer lenses and sit in the relative safety of Sunset Beach or the Waimea Bay channel for hours without returning to shore.

On land, Grannis loved the clean, cool remove provided by the Century 1000 telephoto lens. Viewed from a half-mile away, artfully framed surfers appeared as heroic figures within a vast arena such as Sunset Beach. But it was his dedication to the rest of the beach scene that fills a large gap in surfing's collective memory today. Grannis's photography, especially from 1960 to 1965, caught surfing at a critical juncture between cult and culture.

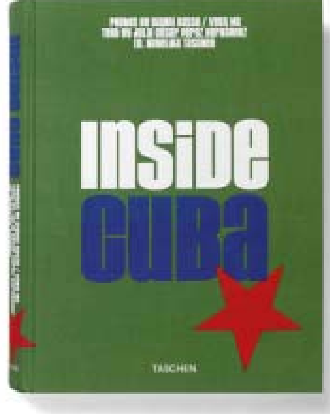
Upon first glance, his photos may evoke nostalgia for a simpler, more naive era, but closer inspection reveals that he was documenting surfing's rapid evolution into an iconic lifestyle. His photos captured the real thing, providing a bridge between the world of Beach Boy lyrics and the reality of the Southern California beach scene. Surf language, surf music, surf art, surf media, surf fashion—all the basic elements of what are now considered essential to modern surf culture were either conceived or codified within this brief window of time. Grannis was one of the few surf photographers to swing his camera off the wave action and record it all.



The jewel of the Caribbean

Cuba's coolest digs

***Opposite:** Real Fábrica de Tabacos, Partagás, Havana*

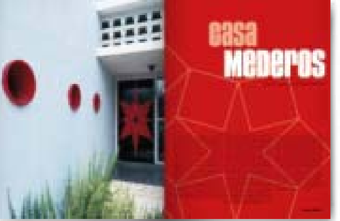


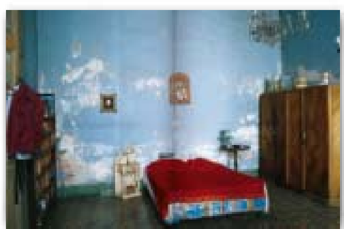
INSIDE CUBA

Photos: Gianni Basso/Vega MG / Text: Julio César Pérez Hernández / Ed. Angelika Taschen / Hardcover, format: 24 x 31.6 cm (9.4 x 12.4 in.), 416 pp.

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The photographer: **Gianni Basso** is specialized in travel photography, architecture, and interiors. In 1989, he founded the photography agency Vega MG. His work has been widely published in books and magazines. He lives in Milan.

The author: **Julio César Pérez Hernández**, Loeb Fellow at Harvard Graduate School of Design 2001–2002 and adjunct professor at the School of Architecture in Havana, has lectured widely in the US and Europe about Cuban architecture. He is a member of the Union of Writers and Artists of Cuba and the recipient of several international and national awards. His writings have been published in the *New York Times*, *Arquitectura Cuba* and *Arquitectura y Urbanismo*.

The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, and contemporary art.

Highlights include:

- traditional time-worn homes bearing the patina of generations of habitation
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- a sugar baron's grandiose palacio
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- the baroque building Palacio de los Capitanes Generales
- the spectacular and futuristic Mario Girona-designed ice cream haven that is Havana's most popular hangout
- the bars Ernest Hemingway frequented, the hotel where he stayed between 1932 and 1939, and the estate near Havana he purchased in 1940, where he wrote *The Old Man and the Sea*
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ing of pectoral-stretching products for the armchair traveller." — WALLPAPER, *London, on* Inside Asia

Living in the Pearl of the Antilles

Jair Mon Pérez—A Feast of Spanish Tiles

Reproductions of several works by the famous Spanish painter Francisco de Goya and some passages from Spanish writer Miguel de Cervantes' masterpiece "Don Quixote" are found among the thousands of tiles that decorate the walls of the Casa Mon. These colorful tiles from Seville, depicting bullfighting scenes and heraldic motifs, are repeated almost ad infinitum inside the house, which was originally built in Havana's Vedado district in 1928 for a Jewish jeweler, today it is owned by Jair Mon Pérez, inherited from his father. From the street one can see a riot of tiles on the planters in the front garden and on the steps leading to the porch. They continue along the façade where the main entrance and two windows are surrounded by tiles, which form a wainscot recalling the magnificent Alhambra palaces in Granada, the so-called "palacios nazaries." The entry vestibule leads to the spacious dining room which is also decorated with grand wainscoting around the windows. But the star of the show is another hallway, where a marble staircase with elaborate wrought-iron railings is lit by an arched stained-glass window—a fantastic display of many jewel-like colors!

Clockwise from top left: *Entrance Hall of Jair Mon Pérez House in Havana / The sober tiled walls of the kitchen contrast with the colourful mosaic of Goya's 1792 work "Muchachos trepando a un árbol," visible in the background / Inside, the tile wainscots also include mosaics with chivalric scenes and vignettes from works by Goya. Partial view of his work "La Vendimia/El Otoño" rendered in 1786.*





Heladería Coppelia—The Hottest Spot in Town for Cuban Ice Cream

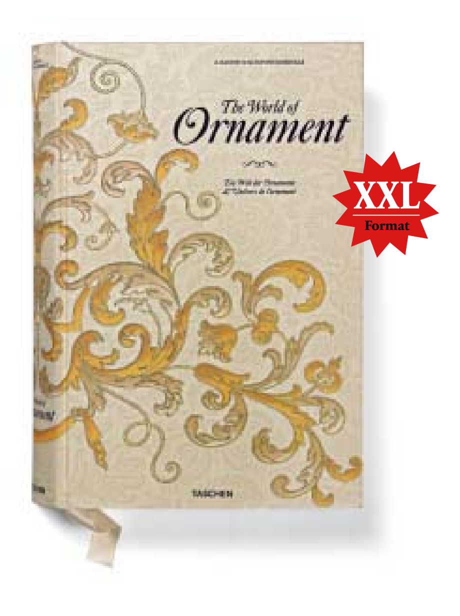
"Coppelia" is not only the name of a beautiful ballet, it is also a brand of famous, internationally acclaimed Cuban ice cream. It is the only rival in Cuba for the hedonistic trio of cigars, rum and coffee, and its quality has been compared to that of Italian "gelato." "Heladería Coppelia" is a landmark in the heart of La Rampa, in Vedado. Since it was built in 1966, it has been the most popular spot in town, a unique gathering place where youngsters hang out, lovers date, and students and friends meet. It was the backdrop for the first scene of the Oscar-nominated 1995 Cuban film "Fresa y chocolate." Designed by Cuban architect Mario Girona, it was conceived as a huge, lightweight concrete structure surrounded by gardens in the center of a city block. The design consists of two structures connected by a bridge: the secondary one is a service block, and the main one is a circular structure covered by a single slab and crowned with a truncated cone; this ring has a tinted-glass clerestory and anchors the exposed concrete girders that cover six drum-like dining halls subdivided by wood and glass partitions on the upper floor. The whole ambience is open and very Cuban.

Above: *The transparent, open atmosphere in the building encourages communication and impersonal mingling, part of the charm of a place that skillfully assimilates Cuban idiosyncrasies.* ***Below left:*** *The spatial fluidity of the interior is ensured by the enormous light on the roof which has no intermediate supports.* ***Below right:*** *The exposed reinforced concrete structure and the solid terrazzo floors, with a design based on freeform curves, encompass a spacious, open, well-ventilated public area.*





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Opposite: *Japanese Art—Cartouches*







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The author: **David Batterham** has been an antiquarian bookseller in London since 1965. He specializes in books and journals on the graphic arts, ornament, fashion, and caricature, particulaly from France and Spain.

 "Magnifique promenade dans l'histoire du costume et de l'habillement (...) une somme

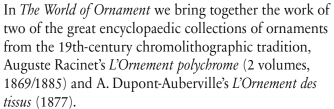


poétique aux couleurs du siècle passé." —MARIE-CLAIRE, *Paris, on* Auguste Racinet. The Complete Costume History

A gold mine of inspirational motifs

By David Batterham







In *The World of Ornament* we bring together the work of two of the great encyclopaedic collections of ornaments from the 19th-century chromolithographic tradition, Auguste Racinet's *L'Ornement polychrome* (2 volumes, 1869/1885) and A. Dupont-Auberville's *L'Ornement des tissus* (1877).
Little is know about Racinet beyond the fact that he trained at first to be a painter. Fortunately for us, however, at the Ecole de la Ville de Paris he seems to have recognised at an early stage that he lacked the imagination to be an artist and instead devoted his remarkable skill as a draughtsman to recording and reproducing the decorative images of the past. In fact he was now following in his father's footsteps, his father being a printer. He worked on a number of books during the period 1845–1865 and showed a particular understanding of and fondness for the Renaissance period. Although an encyclopaedist in the sense of attempting to bring all the accumulated knowledge of the past to the service of the present, he was more than simply a technician. As a Renaissance man, he believed in the power of art to enrich our lives. His work is re-offered to the public in the same spirit.

The need or desire for ornament and decoration in our lives appears to be a universal one

Dupont-Auberville's background was very different. He was a rich man, a passionate and erudite collector of antiquities, mainly porcelain and textiles. His textile collection was exhibited at the Musée des Arts Décoratifs in 1880, and part of his collection was offered for sale at the Hôtel Drouot, the Parisian saleroom, in a two-day sale in February 1885. Further sales followed his death in 1891. Superficially, Dupont-Auberville's approach was similar to that of Racinet, but being concerned with textiles it was also fundamentally different in some important ways. The fact that the two works are presented in a similar format suggests that perhaps Dupont-Auberville was inspired by the earlier work to complement it with one dealing with textiles, based primarily on his own collection. Ever since Isaac gave Joseph his coat of many colours, decorated textiles have played an important part in our cultural and even our political lives, for so often they are associated with status or used in connection with symbols and ritual. In our own day, when textiles are mass-produced and we take them for granted, it is easy to forget or overlook how different things were in the past.

As a Renaissance man, Racinet believed in the power of art to enrich our lives

Dupont-Auberville shows, in his introduction and with the aid of specially commissioned drawings by Charles Kreuzberger, how materials and skills have influenced ornamental styles from the linens of ancient Egypt, silks from China and Persia, and the sumptuousness of the Renaissance to the elaborate richness of 17th and 18th-century Europe. Although each period drew upon the past, it is remarkable how fresh and distinct each one seems, and looking ahead to the 20th century we can trace this inventive force continuing with the austere 'modern' lines of the 1920s, the pastel shades of the 1930s, and the jazzy 1950s and 60s.
Dupont-Auberville took his examples not only from his own collection but also from a great range of sources—museums and private collections and in some cases representations of fabrics in paintings and drawings, particularly from China. This extensive provenance demonstrates the thoroughness, energy, and scholarship to which we are being given access here. The notes to each plate (nearly all of which reproduce a number of examples) are particularly informative in relating one period to another, tracing for example the echoes of early Chinese and Persian motifs in subsequent eras.
Yet for all their scholarship and meticulous attention to detail, Racinet and Dupont-Auberville were undoubtedly men of their time. And ultimately this is very much a 19th-century collection—a celebration of confidence, technical achievement, and sheer enjoyment!

Above left: *Greek and Greco-Roman Art—Polychrome motifs on friezes* ***Above right:*** *Persian Art—Ceramics* ***Below left:*** *19th Century. Fabrics and wallpapers: endless-design field* ***Below right:*** *Renaissance (16th and 17th Centuries)—Manuscript illumination* ***Opposite:*** *Chinese Art—Painted and gilded ornamental motifs on lacquered wood*



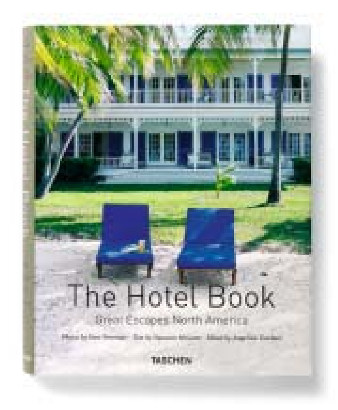


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Atlas. The reprint more than does justice to Blaeu's masterpiece." —TNT MAGAZINE, *London, on* Atlas Maior of 1665

From the redwood forest to the Gulf Stream waters...



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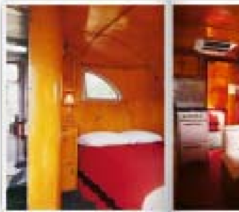
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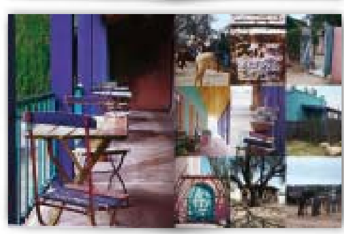
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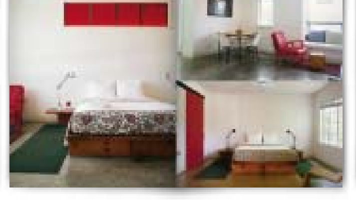


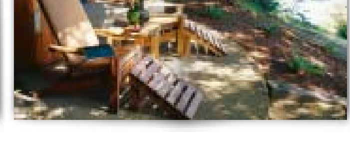












Following up on our Great Escapes Asia, Europe, Africa, and South America titles, this volume concentrates on the most extraordinary and tempting Canadian and American hotels. Ranging from funky and inexpensive to luxuriously elegant and wildly pricy, these hotels, inns, guesthouses, bungalows, ranches, lodges, resorts and even —yes—wigwams and treehouses will surely seduce you.

The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, and contemporary art.

The author: **Daisann McLane** is the author of TASCHEN's *Cheap Hotels* (2003). She is a contributing editor and columnist for the *National Geographic Traveler* magazine. For the last six years, she has been writing the *Frugal Traveler* column for the *New York Times Sunday* travel section. Her articles on culture, food, and travel also appear in the *New York Times Magazine*, and the *International Herald Tribune*.

The photographer: **Don Freeman** is a New York-based photographer whose work appears regularly in *Vogue*, *The World of Interiors*, *AD France* and *Architektur & Wohnen*. Recently, he photographed Ted Muehling's collaborations with Nymphenburg porcelain and Stuben glass. His work appears in galleries in the United States and in the collections of the Victoria Albert Museum in London, the Getty Museum in Los Angeles and others.

Opposite: *Dunton Hot Springs, Dolores, Colorado* ***Page 28: Top left:*** *Post Ranch Inn, Big Sur, California* ***Top right:*** *Parker Palm Springs, Palm Springs, California* ***Bottom left:*** *Rancho de la Osa, Tucson, Arizona* ***Bottom right:*** *Little Palm Island, Little Torch Key, Florida* ***Page 29: Top left:*** *El Capitan Canyon, Santa Barbara, California* ***Top right:*** *Furnace Creek Inn, Death Valley, California* ***Bottom left:*** *Trout Point Lodge, Kemptville, Nova Scotia, Canada* ***Bottom right:*** *Madonna Inn, San Luis Obispo, California*

 "These are the sorts of hotels where you bag a Prussian Prince and retire to



some hilltop palace to herd goats for the rest of your life." —ATTITUDE, *London, on the Great Escapes series*



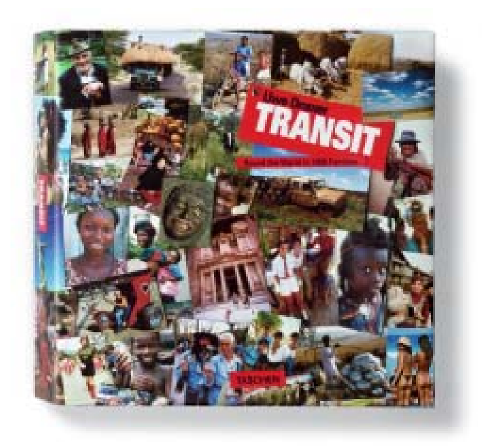
 “Not only do these books offer the full information about the most desirable



hotels, but they also feature some amazing photography." —SCAN MAGAZINE, *Malta, on the Great Escapes series*

Around the world in 1,424 days

The epic voyage behind the making of the book 1000 Families





Uwe Ommer with a Massaï friend in Tanzania

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Part travel journal, part scrapbook, this unique book traces the four-year, 250,000-km journey of photographer Uwe Ommer during the making of TASCHEN's *1000 Families*. Called a "family album of planet earth," *1000 Families* is a vast collection of portraits taken by Ommer in over 130 countries in all corners of the world. Naturally, a voyage of such epic proportions bears its fair share of anecdotes, adventures, mishaps, and souvenirs, and *Transit* traces the experience via stories and images. From closed borders and broken bridges to late rainy seasons, curious customs officers, thieves, coups d'état, raging fevers, and a far from "unbreakable" Land Rover, Ommer found truth in the maxim "just about everything that can go wrong, will." This amusing and original compilation paints a vivid picture of what it's like to travel to the most remote corners of the globe for four years, meeting countless people and observing the great cultural and social similarities and differences that mark the human race.

The photographer: **Uwe Ommer** was born in Bergisch-Gladbach, Germany, in 1943. Ommer became fascinated with photography at a young age and in 1962 moved to Paris, where he initially worked as a photographer's assistant. Within a few years, he opened his own photography studio, primarily shooting fashion and advertising photos. Quickly gaining respect for his work in Paris, Ommer began showing in local galleries and eventually published his first book *Photoedition Uwe Ommer* in 1979, a collection of personal and advertising works. In the following years, he would publish five more books, among them *Black Ladies* and *Asian Ladies* (TASCHEN). In 1996, Ommer drastically changed gears and decided to embark on an ambitious project: to document all types of families on every continent at the turn of the millennium. Armed with a Landrover, Rolleiflex camera, portable studio, and one assistant, Ommer travelled 180,000 miles overland in the following four years, interviewing and photographing 1,251 families. TASCHEN published *1000 Families* in 2000, in October 2000 at the occasion of the biggest outdoor photo-exhibition ever with 1,000 photographs presented in Cologne. Since then, the exhibition has toured the world. In 2002, Uwe Ommer was awarded an Honorary Fellowship to the Royal Photographic Society for the impact of his lifetime of work.

 "Taschen books travel me all around the world and let me see







things that i have never imagined." *—maria-mafia, Greece, on taschen.com*

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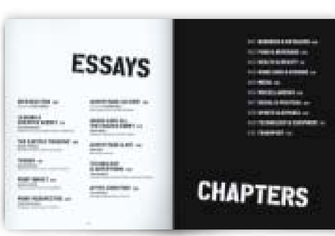
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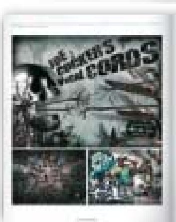
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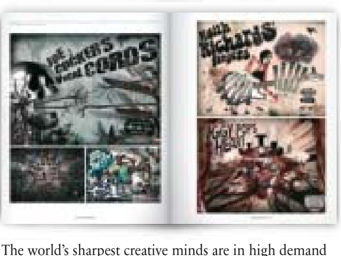
Opposite: *DDB London for VW Polo, 2005. Cannes Silver Lion. Illustrator: Paul Slater*















The world's sharpest creative minds are in high demand in the advertising world, because making effective ads takes a whole lot more than just marketing know-how. A great ad grabs the viewer's attention and gets the point across in an original, surprising, funny, touching, or even shocking way. Because ads reflect global and regional mentalities, studying them is interesting not only for their selling points but also for what they have to say about their clients and target audiences. This mega-roundup of the world's best contemporary advertisements highlights the work of designers in over 50 countries. Organized by subjects, such as socio-political, food and beverages, cars, technology, and media, the ads are dated and annotated with information on the design agencies, clients, and products. Also included are case studies illustrating, for example, how an ad campaign can be made on a small budget or how an advertisement can be adapted for different cultures. This guide is a must-have for advertising students and professionals, graphic designers, and anyone who's interested in the different ways products are advertised around the world.

The editor: **Julius Wiedemann** was born and raised in Brazil. After studying graphic design and marketing, he moved to Japan, where he worked in Tokyo as art editor for digital and design magazines. Since joining TASCHEN in Cologne, he has been building up TASCHEN's digital and media collection with titles such as *Japanese Graphics Now!*, *TASCHEN's 1000 Favorite Websites*, and *Illustration Now!*.

 "Spanking book from the TASCHEN stable that's another joy to peruse. It's also a sentimen-

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Small but tough. Polo.



tal walk through past ads, magazine covers and album artwork." —TOTALLY DUBLIN, *Dublin, on* Illustration Now!

"I like words too much."

Interview with Neil French, Creative Director of WPP



Neil French is a legend in the advertising industry. He was born in 1944 and was expelled from minor Public School at 16, which prevented him from becoming an Army-Officer, his first ambition. With eclectic experience, Neil has done a wide range of things over the last 30 year, including being a rent collector, account executive, advertising-manager, waiter, singer, pornographer, concert-promoter, nightclub owner, rock-band manager, copywriter, art-director, creative director, film director, actor, television station owner, etc; some of which were concurrent with other things. He started his own agency in 1967, and we "spectacularly bust" in his own words. After 1975, he joined a series of agencies, sometimes for a couple of years, sometimes for a couple of weeks, until he joined The Ball Partnership as Vice Chairman and Group Creative Director. In 1992 he joined Ogilvy & Mather for the second time as Regional Creative Director, where he became Worldwide Creative Director in 1997. In 2002 Neil French was named Worldwide Creative Director of WPP.

T: *You always talk about the importance of copy. When you are flicking through a magazine, for example, you see a lot of images, and you keep flicking. Should a good ad be like a good book that you don't want to stop reading?*

I'm just not a visual person. So I started by writing copy, trying to copy other copy-writers.

NF: Well, the short answer is yes, of course. But while you're flicking, you need an art-director to make you stop flicking and start reading! Only then can you concentrate on making the copy work. There's one recent ad I wrote that many people have asked for reprints of; it's on walls of copywriters' offices all over the world...if not on the walls of art-directors. The headline is "Nobody reads long copy anymore. Here's why." And of course there are columns of copy. Basically what it says is that if you can write interestingly then people will read. And if they don't, it's your fault for not being interesting.

T: *Would you say something about advertising today?*
NF: I don't think it has changed that much since I started. It was like being an apprentice, so when I started I looked at all the stuff that had been done before. But I think I was the first bloke to do an ad which was entirely copy. No picture at all. No, actually there was one before. The first one was written by an American chap and I think it was written for Cadillac in the 1930s or something. No picture, just text. I loved that. I fell in love with it. For years I carried it around in a folder with me to remind me what the masters do. It was the Mona Lisa of copywriting. However, in those days most ads were headline, picture copy and logo. Certainly, when Helmut Krone was the kingpin of the art directors and everything was in three columns, that became the way to do it. Just recently the whole genre has changed. I think Marcelo Cerpa's agency changed everything. He is a really clever guy. He realized that he was not going to win a huge amount of awards at Cannes with Brazilian ads because nobody else reads Brazilian except the Portuguese. His flight of genius was not to do any words at all. No headline, no nothing. Just a picture, and astounding picture and a logo on the bottom right. He invented that, and everyone all over the world just slavishly copied the style, without understanding the genius of the original reason!

T: *And what about your way of doing ads?*
NF: I like words too much. I'm just not a visual person. So I started by writing copy, trying to copy other copywriters. I copied Bill Bernbach for a while, unsuccessfully of course. I copied David Ogilvy for a while, unsuccessfully of course. Then at some period I found my own voice and then I was all right. I still prefer long copy. Let's say you have ten people and you show them a nice big picture ad with the logo in the bottom right hand corner and see what happens. Well, eight of them at least will look at it before flicking. Two of them might look at it a bit longer, but there is nothing else they CAN do but look at it. You can't do anything else. Now, if it's a long copy ad, and if it's good copy, eight of them will still just look and flick. But maybe one of them will read the first paragraph before he flicks. And only one out of ten is going to start, and enjoy it, and get through to the end. But him I've got. I own his soul for five minutes, or whatever. Now I'd rather have one person completely sold on my product, than ten who vaguely remember it. For me that is power.

If you can get the client enthusiastic about his own advertising that is fantastic.

T: *Is it hard to get copy-ads approved these days by big clients?*
NF: I have been really lucky because I have a reputation in Asia and the clients tend to call me personally and say "can you do us some ads, Neil?"
If I had to go and get them on cold call I would starve. In

 "Another brilliant coffee table fare from the good folk at TASCHEN. The latest offering





fact, in the WPP Annual there is only one copy-only ad... and that is because the client called up and said he wanted one. It was great fun, because when they asked me I said he doesn't need a long copy ad. What he sold was sold totally on the basis of price. His product is cheaper than any competitor's and as good as them all. We have had the client for a long time. It is a hugely successful, no-frills airline in Asia. How difficult is it to say "Everybody else 500 dollars, us 50 dollars"? It doesn't take creativity to say that. Anyway the client said, "No, you misunderstand me, Neil. I want a long copy ad." And I said, "No, you don't need one." And he said, "Let me put it another way. Write me a long copy ad." "Ah. I see. Right. OK." It was a tough job. I sat there forever throwing bits of paper into the bin. Bad idea. Bad idea. Bad idea. And then I found a way in. I am not sure if it is a great way in, but it an amusing way in. And I wrote it, and he liked it, and it ran. I personally doubt that it put another bum on a seat, but I think the point was made and I think he just wanted to prove that you can make a long copy for a cut-price product. And he enjoyed bullying me!

T: *So if you have a good idea you keep the client.*
NF: If you can get the client enthusiastic about his own advertising that is fantastic. You know, clients are not always stupid. They frequently come up with good ideas themselves and I am happy to go along with that. If a client has a good idea I will say, "Oh, yes!", and steal it, and get an award, and keep the award, and give the client no credit whatsoever!

Who wrote "It's the real thing" for Coke? Nobody knows. It went worldwide.

T: *You write things for all kinds of clients. Do you think it is better to do a worldwide campaign?*
NF: No, not really. I wish it were, because wouldn't it be wonderful to deal with the people who approved the new Honda ad, for example? I guess it is worldwide now and I would have loved to have done that. But I am not that good, I could never have done it. Everyone would love to see their advertising worldwide. I think there is only one campaign I have ever done which went worldwide and that was for the United Bank of Switzerland. Generally speaking, I tend to do everything on a local level. I have done campaigns in Brazil for Brazilians, in Mexico for Mexicans, in Spain for the Spanish and in Singapore for the Singaporeans. All over, but very rarely does it go more than regional.

T: *Does it have to do with specific and more personalized solutions? Is it also a fact that locals can usually find a better way to tell a story?*
NF: Yes, and also that I am a disbeliever in global answers. I think people are so similar, and so different. Actually we are more similar than we are different, Look at a row of people from all over the world and there will be a slight change in colour, a small change in shape, but that is about it really. All the rest is the same. All the buttons that make them work are the same. But in order to get there, that is where culture comes in. That is where the different cultures operate on a different level. So for Singaporeans the way to the heart is entirely different than that for Brazilians. Germans are very different to even the Spaniards. Or the Japanese to the Americans. Talk about poles apart. They are planets apart. And that is what interests me. I know where we have to get to. It's the road that's interesting.

T: *One would think that if you have a worldwide account you can solve a bigger problem easier, but in the end it might be nice also to have the pleasure to solve everything possible around you.*
NF: I find it very much more interesting to be able to go into a town and listen to people talking about my ads. Very rarely are they talking about a worldwide campaign. Who remembers the name of the person who invented the Marlboro cowboy? Somebody invented him. It is a worldwide campaign, probably the greatest ever written, but nobody knows who did it. Buried. It is kind of sad. Who wrote "Just do it"? Who did the design for it, the swoosh? I know, but I bet not one in a thousand advertising people know. Not one in several million ordinary people. So I like the applause, I like the adulation. I am not kidding you here. It would be foolish and stupid to say I didn't like it. And you just don't get it from worldwide accounts. You might get a lot of money for your agency, but you don't get famous. Creative people don't get rich doing worldwide campaigns. Sad, but true. Because you are so powerful, they burry you quickly. It's true. I mean, who wrote "It's the real thing" for Coke? Nobody knows. It went worldwide. Somebody wrote it. Why aren't they super famous, after all it's one of those campaigns that changed the brand. But no.

We can't actually pick up a product, put it in your hands and take your money off you.

T: *What is your view on advertising as a selling tool?*
NF: Yes. Well, when I grew up in this business there was no such thing as interactive television. Interactive television is probably the only truly direct response, where you can press a button and buy a product. That is real direct sale. It always amuses me when people say this is a direct sale ad. And I say, "So what is an indirect selling ad?"

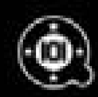
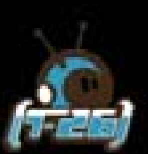


Above: *TBWA/Paris for Ephydrol, 2005. Cannes Bronze Lion for the Campaign* ***Right:*** *McCann Erickson Chile for Nike, 2005* ***Opposite page:*** *BBDO Bangkok for Pepsi Light, 2001. Cannes Shortlist. Photographer: Anuchai Secharunputong*


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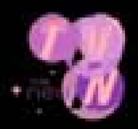


Shengna

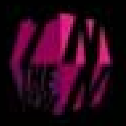
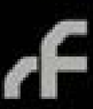
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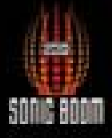

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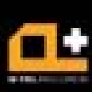
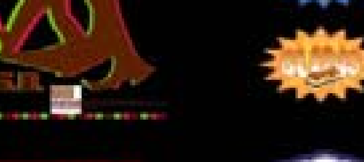
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ALTER

Q-TEL

SONIC BOOM


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101


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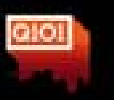
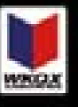
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The world's best logo designs

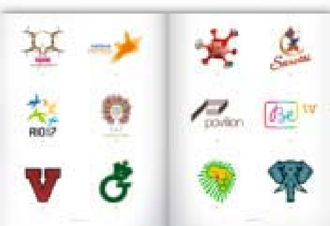


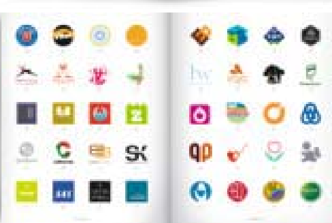
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Everybody knows that brand identity is key. A good logo can glamorize just about anything, so it comes as no surprise that logo design is a crucial step in the development of a product or service. This exhaustive guide brings together diverse logos from over 30 countries, organized into chapters by theme, such as socio-political, food and beverages, technology, and consumer products. A full index provided at the end of the book lists each logo's company, designer, and designer's website. Also included is a case study section, concentrating on logo application and development. No graphic designer can do without this book, and anyone who's interested in design will appreciate this diverse compendium of visual ideas. As scientist Linus Paulin once said, "In order to come up with one good idea, you must have lots of ideas."

The editor: **Julius Wiedemann** was born and raised in Brazil. After studying graphic design and marketing, he moved to Japan, where he worked in Tokyo as art editor for digital and design magazines. Since joining TASCHEN in Cologne, he has been building up TASCHEN's digital and media collection with titles such as *Japanese Graphics Now!*, *TASCHEN's 1000 Favorite Websites*, and *Illustration Now!*.

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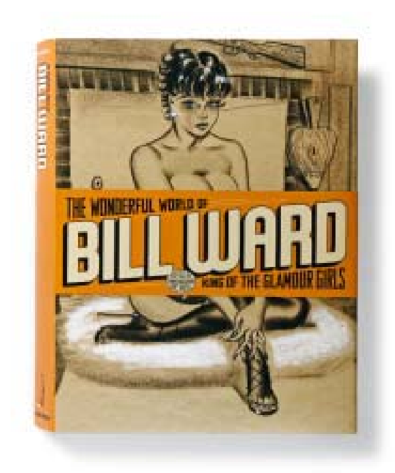
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"i feel butterflies in my stomach just to see your books." *—maria, Mexico, on taschen.com*

Opposite: *Collection of Charles Martignette*

Ward's world

A titillating voyage into the paradise of pin-up



"What a fantastic way for me to meet girls. Right then and there I decided to become an artist."

—BILL WARD



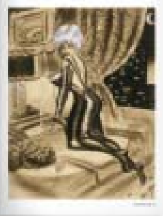
Bill Ward. Collection of the Ward family















Bill Ward's long, prolific pin-up career began during World War II when he created a curvy distraction named Torchy for his fellow soldiers. His taste for impossibly buxom blondes—teetering on stiletto heels, legs encased in black nylon, torsos packed into satin gowns—precisely suited America's collective postwar sex fantasy, and the late 50s men's magazine boom made him the most popular girlie artist in the country. Through the 1960s, 70s, 80, and 90s, Ward broadened his range to embrace a variety of fetish subjects, but he never varied from his template of the Ultimate Woman—except to make her breasts a little bigger, her heels a little higher, or the satin and leather encasing her a little glossier. The art of Bill Ward (1919–1998) has become so rare and collectible that photographer and veteran TASCHEN editor Eric Kroll has had to trawl through archives across America to assemble this broad selection of Ward's very best work. Drawn from over 600 illustrations and interviews with family, friends, employers, and even some of the women who inspired him, this 344-page, meticulously researched book is the definitive tribute to the great Bill Ward and the perfect companion piece, in size and scope, to TASCHEN's *The Art Of Eric Stanton*.

The editor: **Eric Kroll** has worked as a photojournalist for the *New York Times*, *Der Spiegel*, and *Vogue*, but is best known for his fetish photography appearing in magazines including *Leg Show* and *High Heeled Women*, and for his TASCHEN monographs *Fetish Girls* and *Beauty Parade*. As a TASCHEN editor, he most recently edited Chas Ray Krider's *Motel Fetish*.

THE WONDERFUL WORLD OF BILL WARD, KING OF THE GLAMOUR GIRLS

Eric Kroll / Hardcover, format: 26 x 34 cm (10.2 x 13.4 in.), 344 pp.

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 "When it comes to something tastefully smutty to slip under your

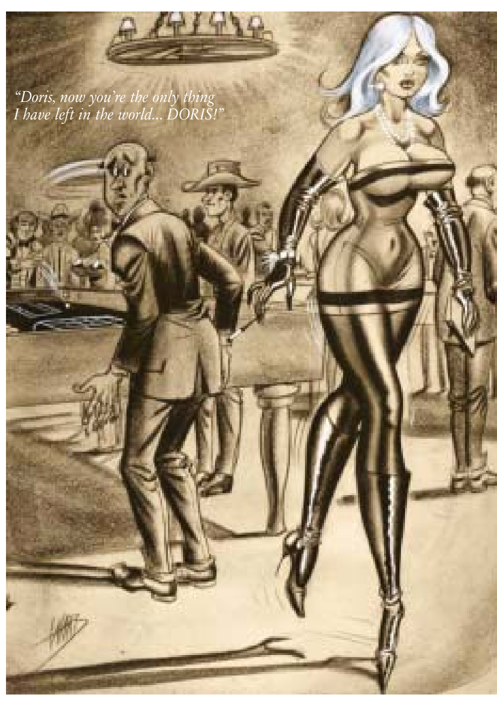


coffee table, TASCHEN takes the proverbial coconut cream." —ATTITUDE, *London*

The best eye candy money can buy

The life of Bill Ward, good girl artist. By Eric Kroll





Born in Brooklyn in 1919. Died in New Jersey in 1998. Most of the time between those years Bill Ward spent drawing women. Women with exaggerated bosoms, small-waisted, long-legged, with a healthy round ass. A fantasy woman, unless you are the actress Anita Ekberg, Veronica Lake, or the adult model Candy Samples. They were dressed, or sometimes partially dressed, to please his imagination. His imagination fed the imagination of the American male with his illustrations of women for 50 years. Bill himself conceded he probably drew more "babes" than any other illustrator of his time. After all … his last name spelled backwards is DRAW.

Born March 6, 1919, William Hess Ward moved with his prosperous family from Brooklyn, NY, to Ridgewood, NJ, where he grew up. Bill's dad was high up in the United Fruit Company management and wanted his son to go into the business, but all Bill wanted to do was draw. He returned to Brooklyn and went to college at the Pratt Institute, graduating in 1941.

"I believe in glamour combined with sex."

After being drafted and serving in the Army, Ward returned to Ridgewood, married twice, and lived out much of his adult life in the town where he was raised. Taken from the monologue in Reb Stout's very fine video *The Wonderful Women of Ward*, Ward's own words provide an overview: "Fans have written to me about the incredible volume of my work over the years. And it's occurred to me that I may have had more work published than anyone in the history of the world. Now, it would have to be in the last 50 years and it would have to be in the United States. There just wasn't the market for volume work the way there is now. There's the comic strips, the gags, and so on. That's where the bulk of the work would be. Now, for example, when I was in the Binder shop I laid out literally thousands of pages, seven panels per page. And this is when I was just a kid. Then all the work I did during the war and afterwards. The work in Humorama, for example, the largest purchaser of cartoons in the world. And he bought 30 a month from me from 1947 through '67. Now that's 20 years and that comes to a total of 7,200 drawings, just gags, for one outfit. Then there's comic strips that I've done since then. And remember, each strip has seven panels. And there were 20 individual drawings each month for that. Well, I never ever could figure out how much but … There's only one person that I can think of that may have produced as much and that's Jack Kirby. He started out when I did and created Captain America and then he went on later to produce Spider-Man and The Hulk. And, of course, he does seven panels on a page and he's been working as many years as I have. But, he's the only one that I can think of, so there's a good chance that I may have produced more work than anyone in the history of the world. It's awesome."

After college Bill got a job with Jack Binder, drawing background art for one of the first big comic book production houses. Binder moved his shop from the Bronx to Englewood, New Jersey. As his business expanded, Binder asked Ward to find other artists to help at the shop. Ward got dozens of his fraternity brothers hired which, unbeknownst to them, helped begin the 'Golden Era' of comic books. Ward concedes that this was one of the high points in his life. He and his co-workers got to play baseball at lunch in a nearby field. Bill was a sports nut his entire life—darts, golf, and baseball, among others. Besides, he was enjoying the camaraderie he experienced working side by side with talented artist friends, day after day. The war tore the group apart, but also opened up opportunities. Reed Crandall, creator of Blackhawk, got drafted. George Brenner, head editor at Quality Comics, hired Bill to replace him.

"One can only wonder what fertile dreams Bill Ward had.
In a matter of minutes, he put every man's dreams on paper." —ERIC KROLL

Then Bill got drafted into the army and stationed at a naval base in Rhode Island. To earn extra money, Ward

 "An uncanny feel for what will sell, combined with a flair for provocation and self-promotion, has

Opposite page: Left: *Illustrated self-potrait. Collection of the Ward family* ***Right:*** *Fun House (1970). Collection of the Ward family* ***This page:*** *"Inside Job" by Jon Parker; Wee Hours No. 545 (1967)*

began drawing for Wendell Crowley, his buddy from the Binder days, who was working for Fawcett Publications. Within a short time, Ward was approached by the military to draw a comic strip to boost morale that would appear in the local naval base newspaper. Ack-Ack-Amy was born, which later evolved into Torchy, a statuesque, curvaceous blonde bombshell that was probably the most famous paper woman to come out of World War II!

After Ward got out of the army, he returned to Quality Comics to work on Romance Comics. After all, he was now well versed in drawing the female form. Soon he was recreating Torchy and by 1949, she had her own book (comic).

Several years later, comics came under attack by the Federal government and that, coupled with the advent of television, meant the Golden Age of comics including Torchy, came to an end.

Ward shifted his hand to 'girlie' art. He found his savior in Abe Goodman, publisher of Humorama, which encompassed dozens of small gag cartoon digests. Bill favored conte crayon because he felt he could work faster. The nature of the medium necessitated big pieces of art work. These doe-eyed, big breasted women are the signature for Bill Ward. Much of what is in *The Wonderful World of Bill Ward* comes from this period. The women are comely, the images humorous, or bawdy. Raunchy, yet innocent.

Dian Hanson, Ward's editor at *Juggs* and *Leg Show* during the later period of his life, said it best: "With the Contes, Bill Ward was able to render nylon and leather in a distinctive way that made his illustrations and cartoons memorable and set him apart from the other cartoonists of the era—it really gave him his fetish edge. Fetish has to do not with the flesh but with the costuming of the flesh and the Conte gave Ward that control. It gave him the ability to make the textures that were stimulating to men, to put them into the picture … The Contes were always memorable. When you saw a Conte in a magazine you may not have known what was alluring, but if you looked it was the leather and the nylon and the satin … No one else was doing fabrics. It was fetishistic. People may not have been aware that they were responding to fetishistic cues, but that's what it was."

Bill had a long and extensive career. He would draw anything. Besides working for Humorama, Bill drew for Bob Sproul's *Cracked* magazine, Eros Goldstripe's adult book covers, and Mavety's *Leg Show* magazine when the divine Miss Dian Hanson was editor. Ward started a greeting card company, had his own mail order business like artist Eric Stanton and drew and drew and drew. He also wrote. He wrote many of the gag lines for Abe Goodman and in his later years wrote and illustrated, once a month, an article for the big-titted Mavety magazine *Juggs*. Towards the end of his career he drew transvestites in action and even some bdsm fetish art.

I traversed the US to make this book, photographing Ward art in basements from as far away as Detroit, Michigan, to as close as across town, in my home town, San Francisco. His work is coveted like a rare coin and difficult to find…until now. Now, upon your lap can lie a drawn woman with legs covered in nylon, heels higher than a spike, breasts the size of watermelons, gloves to the armpits and earrings dangling like mini-chandeliers. Bill Ward is a man who loved women.

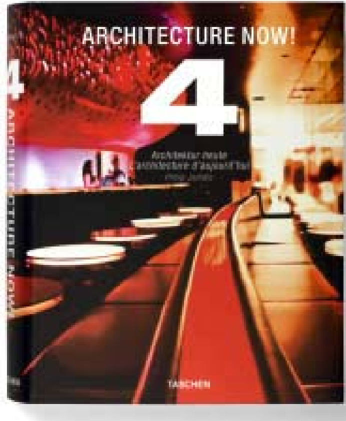
It's hard… but… a Bill Ward is a Bill Ward is a Bill Ward.





 “*Architecture Now! 3* may be the perfect book to give to friends who are less than

Architects at the cutting edge



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Ed. Philip Jodidio / Flexi-cover, format: 19.6 x 24.9 cm (7.6 x 9.8 in.), 576 pp.

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Opposite: *Patrick Jouin, Chlösterli, Gstaad, Switzerland*













Volume 4 proves that the best keeps getting better, with new names from all over the world and the most exciting and unique buildings and designs. As always, easy-to-navigate illustrated A-Z entries include current and recent projects, biographies, contact information, and website addresses.

Here are just a few of the projects that are featured in the new book:

- A shelter for the needy made out of sandbags
- "Nomadic Museum" made by Shigeru Ban out of shipping containers
- A tree house in Germany
- Extraordinary museums that will never be built in Lausanne and Guadalajara
- New museums that have been built by Gehry, Mansilla and Tuñón, or Richard Meier
- BMW Central Building in Leipzig by Zaha Hadid
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- With-it architects like David Adjaye, Caramel, Graftlab, Jakob+MacFarlane, Asymptote or Lewis Tsurumaki Lewis
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- The E-House, architecture that is greener than green
- From the minimal (David Chipperfield and John Pawson) to the decidedly exotic (Longitude 131, Uluru-Kata National Park, Northern Territory, Australia)

The author: **Philip Jodidio** studied art history and economics at Harvard University, and was editor-in-chief of the leading French art journal *Connaissance des Arts* for over two decades. He has published numerous articles and books, including TASCHEN's *Architecture Now* series, *Building a New Millennium*, and monographs on Norman Foster, Richard Meier, Alvaro Siza, Tadao Ando, and Renzo Piano.

savvy about established and rising architecture stars." —THE ARCHITECT'S NEWSPAPER, *New York*

Architectural trends from Mount Fuji ...

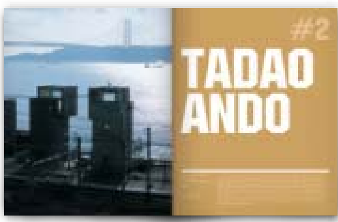
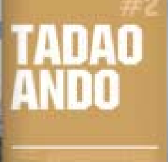


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In Praise of Ambiguity

Slightly smaller than California, Japan has a much larger population, estimated at 127,417,244 in July 2005. Over the past decade, the population has increased by approximately two million people, but overall, the Japanese are aging. Certainly the largest modern city in the world, Tokyo, with only 0.6% of the total area of Japan, is home to 10% of its inhabitants, creating an extreme density of 5,655 persons per square kilometer. A large part of the eastern seaboard of the country, between Tokyo and Osaka, is almost a continuous urban area, while to the west, more mountainous and less densely settled areas exist. These facts, and in particular the urban density of the country, are important to understanding its architecture, particularly where residential construction is concerned. Another significant factor in Japanese architecture is the underlying sense of fragility born of catastrophes. Successive disasters, some natural and some man-made, have shaped the contemporary face of Tokyo, for example. The first of these in the 20th century was the Great Kanto Earthquake of 1923, measuring 7.9 on the Richter scale, which may have killed 200,000 and left 64% of the remaining population homeless. The second, even more radical in its destruction, was the American firebombing of the city between March and May of 1945. More people died in those months than in the instantaneous devastation of Hiroshima. By September 1945, the population which had exceeded 6.9 million in 1942, had dropped through death and emigration to 2,777,000. Incendiary devices, dropped on a city constituted mostly of wooden structures, were particularly efficient. For this reason, it can be said that the largest city on earth has been built almost entirely since 1945. At the outset, this construction went forward with limited means. As in war-torn Europe, it was essential to build cheaply and fast. In more recent times, an implacable commercial logic which has little to do with the canons of esthetics has been the dominant influence. In a sense, this tidal wave of bad architecture is the second man-made disaster in Tokyo's recent history. It has swept before it much of the beauty of centuries-old tradition.

 “Creo que me estoy volviendo adicto a los libros de Taschen.” *—german campos, Spain, on taschen.com*

... to the Lowlands ...



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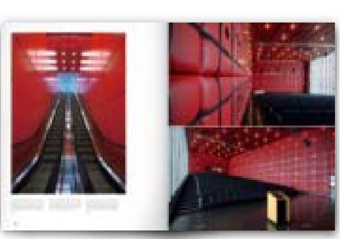
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From Rembrandt to Rem

Dutch architecture and design are hot. Beneath an outward appearance of dullness or dryness lies an adventurous heart, and a willingness to go where few creators have gone before them. Rotterdam's own Rem Koolhaas (OMA) straddles the globe much like his huge new CCTV Tower will soon straddle Beijing, while his younger colleagues, such as Lars Spuybroek (NOX) imagine houses that sing and dance. Nor does Dutch inventiveness stop at pure architecture. Droog Design does furniture, and West 8 creates gardens all over the world. Though predictions are made regularly about the end of this "golden age" of Dutch architecture, each year brings a remarkable new crop of projects and completed buildings, confirming this small nation as one of the real creative leaders in Europe, if not the world.
As Aaron Betsky, the director of the Netherlands Architecture Institute in Rotterdam wrote in his recent book *False Flat, Why Dutch Design is so Good*, "Dutch architects such as MVRDV are exporting the lessons they learned designing social housing all over the world, and Dutch industrial, graphic and furniture designers are picking up commissions in the United States, Europe and Asia. In the recent competition for redesigning Ground Zero in New York, three of the seven teams included Dutch architects … For a small country, the Netherlands exerts amazing influence." Nor is this positive attitude toward the Netherlands reserved to the already famous. Burton Hamfelt, a Canadian who is one of the principals of S 333, a young Amsterdam firm made up almost entirely of foreigners, says, "The Netherlands was a strategic choice to open an office for us; location, work climate, an enthusiastic design culture—our mixed backgrounds made this the most interesting location to also explore the world. The Netherlands is promoted as a kind of Hollywood for architects. If you want to become an actor, you go to Hollywood; if you want to become an architect, you come here. Even though the situation is clearly different now, there is still no other country where the design culture is omnipresent."

... to Lake Geneva ...



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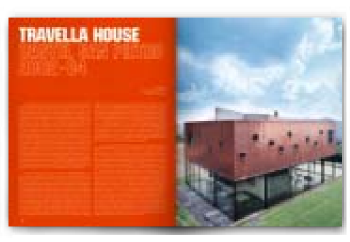
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Swiss Made Architecture

Imagine a landlocked country less than twice the size of New Jersey, with a population even smaller than that of the American state (7,489,370—July 2005 est.). It shares borders with its larger and more powerful neighbors, France, Germany and Italy. This country has four official languages and a history that goes back to the year 1291. These might not seem to be ideal circumstances for the creation of a culture of contemporary architecture, and yet Switzerland appears to be more convinced of its often austere modernity than most other European countries. It is no accident that the country's ten-franc bill carries a portrait of Le Corbusier.
Often thought to be French, Charles-Édouard Jeanneret was of course born in La Chaux-de-Fonds, Switzerland, in 1887. The unusual mixture of strong and ancient national traditions with a fascination for structural innovation has also been expressed in Switzerland through its engineers. Robert Maillart (born in Bern in 1872—died in 1940) is best known for his elegant and radically innovative bridges, based on the use of flat and curved slabs of reinforced concrete. Maillart's education and career offer one answer to the enigma of the creativity of modern Swiss architecture and engineering. He obtained his degree from the Federal Polytechnic Institute (ETH) in Zurich in 1894, and taught there for several years after 1912.
As small and landlocked as it may be, Switzerland has affirmed its modernity even as its mountain communities often recycle traditional chalet forms to the point of over-consumption. Where cow bells and chocolate occupy the tourist's superficial vision of a charming kitsch universe, an even cursory overview of Switzerland's contemporary architecture reveals a commitment to a strong but perhaps austere vision of new buildings. Inclined to quality construction, perhaps because of its combination of wealth and a harsh winter climate, Switzerland's contemporary architecture occupies a place apart in Europe. Though currents from France, Germany or Italy flow strongly through its designs, Swiss architecture schools, the ETH Zurich and the EPFL in particular, assure that locally produced talent will continue to form the core of its population of designers and engineers.
Like a bridge by Robert Maillart, it may be expected that Swiss architecture will nurture its very special combination of audacity and innovation, allied to solidity.

... and across the English Channel

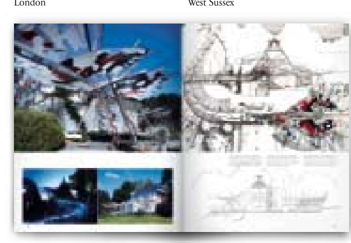


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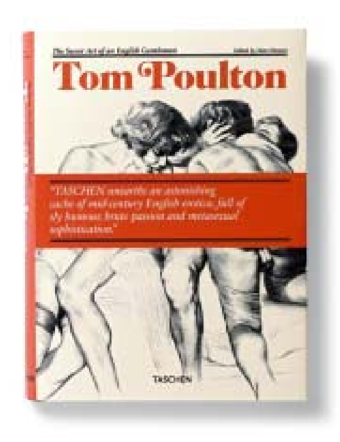




Adventures in the Shire

The cover of a recent Spanish magazine featuring contemporary British architecture resembled nothing so much as an advertisement for The War of the Worlds. Hulking over the austere white and gray forms of David Chipperfield's London studio for Antony Gormley, the improbable shapes of Future Systems' Selfridges store in Birmingham and Will Alsop's College of Art and Design in Toronto appeared to be doing gruesome battle over some decidedly insular territory. The Spanish photomontage gives no clue as to which style would be the victor, but it does hint at the remarkable variety seen in the contemporary architecture of the United Kingdom. Although some prestigious and creative English-based designers, ranging from Lord Norman Foster to Zaha Hadid and Foreign Office Architects (FOA), do their most important work outside the UK, a brief overview of recent building in the country shows solutions varying from minimalist rigor to pop art excess. But then few other countries manage to simultaneously nurture centuries old traditions while spawning music groups like the Sex Pistols. Or perhaps stark contrast and deeply divided aesthetics are just a sign of the times.
The English fashion designer John Galliano has run roughshod over the staid lines of Dior, somehow giving new luster to a worn-out brand. Inspiration for young architects, too? And if English design triumphs abroad, just how insular can it really be?
In the image of London itself, contemporary architecture in the UK is something of a cosmopolitan melting pot. Architects featured in this book and based mostly in the capital were born in Baghdad, Dar-Es-Salaam, Shiraz, Madrid, Zlin (Czech Republic), or Poole, Dorset. The point of this volume is not to give an exhaustive evaluation of architecture in the UK, but to select a number of very recent buildings that, taken together, are something of a barometer of the situation in 2005.

“TASCHEN unearths an astonishing cache of mid-century English erotica, full of sly humour, brute passion and metasexual sophistication.”



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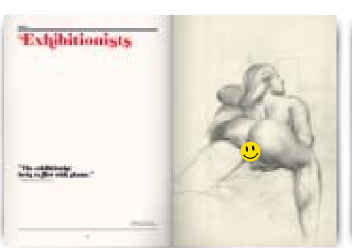
TOM POULTON. THE SECRET ART OF AN ENGLISH GENTLEMAN

Ed. Dian Hanson / Jamie Maclean / Hardcover, format: 21 x 29.3 cm (8.3 x 11.5 in.), 224 pp.

ONLY € 29.99 / $ 39.99
£ 19.99 / ¥ 5.900

Opposite: *Soft graphite pencil with pen and ink on tissue, 21.6 x 27.9 cm (8.5 x 10.9 in.), c. 1962*

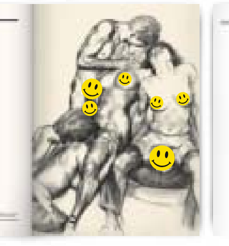
The actual book is completely smiley-free!

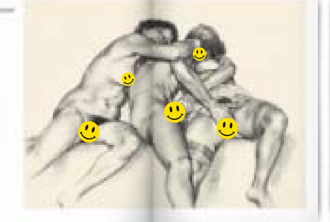




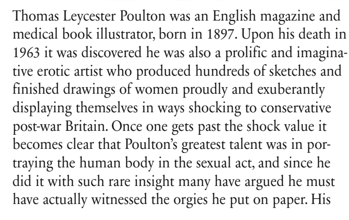












Thomas Leycester Poulton was an English magazine and medical book illustrator, born in 1897. Upon his death in 1963 it was discovered he was also a prolific and imaginative erotic artist who produced hundreds of sketches and finished drawings of women proudly and exuberantly displaying themselves in ways shocking to conservative post-war Britain. Once one gets past the shock value it becomes clear that Poulton's greatest talent was in portraying the human body in the sexual act, and since he did it with such rare insight many have argued he must have actually witnessed the orgies he put on paper. His ties to certain players in the 1963 Profumo scandal, breaking at the time of his death, hint that he may, in fact, have been the in-house artist at the parties that rocked British Parliament. Poulton's archive remained hidden from public view until the late '90s, when it turned up among the artifacts of an aging professional yachtsman who was dispersing his vast collection of erotica. Though Tom Poulton's work tells us much about English society between 1948 and 1963, there is a universal quality to these images of joyous, uninhibited sexuality that transcends time and place.

The editor: **Dian Hanson** is a twenty-five-year veteran of men's magazine publishing, including the titles *Partner*, *Oui*, *Hooker*, *Juggs* and *Leg Show*. Most recently, she authored TASCHEN's *Dian Hanson's: The History of Men's Magazines* six-volume set.

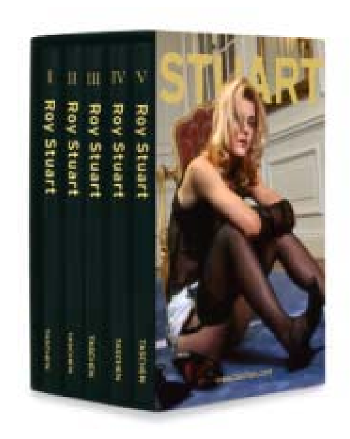
The author: **Jamie Maclean** is co-founder of the Erotic Print Society and since 1993 has kept busy publishing limited editions of rare antique and contemporary erotic art. He lives in London, England.

“Hanson's book is an exciting documentation of the



constant changes in male desires." —PLAYBOY, *Munich, on* The History of Men's Magazines

Roy Stuart's best *Leg Show* magazine stories, uncut and uncensored

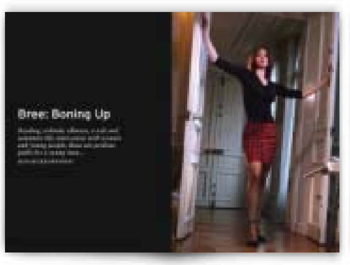


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Dian Hanson / 5 volumes in a slipcase, format: 9.7 x 14 cm (3.8 x 5.5 in.), 960 pp.

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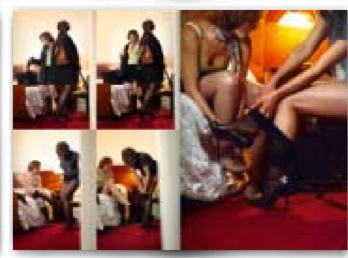












In 1993, Roy Stuart began producing monthly photo stories for *Leg Show* magazine, working closely with then-editor Dian Hanson to tailor his work to the magazine's demanding audience—fetishists with many diverse interests including bare feet, high heels, all manner of modern and vintage lingerie, voyeurism, female dominance, and body hair. Some of these interests, like body hair and panties, dovetailed nicely with Stuart's own tastes, while others were a less comfortable fit, as Stuart was never actually a fan of the complex wardrobe beloved by *Leg Show* readers and provided by Hanson each month. Nevertheless, despite disagreements and outright battles, they managed to work together until August 2001, during which time Stuart produced what many consider his finest work. The five little books in this boxed set contain a selection of 34 stories created for *Leg Show* between 1995 and 2001. For the first time, each story is presented full length and complete, for a total of 960 pages of uncensored Roy Stuart. Consider it the ultimate gift of love, and remember that loving starts with loving oneself.

The editor: **Dian Hanson** is a twenty-five-year veteran of men's magazine publishing. She began her career at *Puritan Magazine* in 1976 and went on to edit a variety of titles, including *Partner, Oui, Hooker, Outlaw Biker*, and *Juggs* magazines. In 1987 she took over the '60s title *Leg Show* and transformed it into the world's best-selling fetish publication. Most recently, she authored TASCHEN's *Terryworld, Tom of Finland: The Comic Collection* and *Dian Hanson's History of Men's Magazines* six-volume set.

 "The brilliant technique and skillful presentation of his videos and stills



present sexuality directly and without prudery." —PENTHOUSE, *London, on* Roy Stuart. Vol. 3

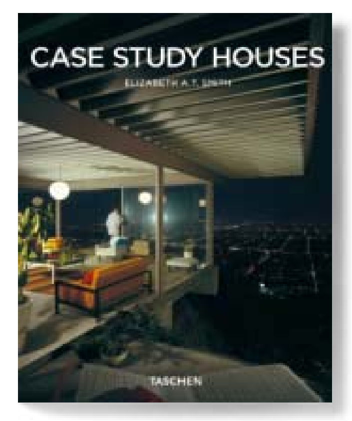
“In the *Basic Architecture* series TASCHEN presents the ‘Über-Väter’ of modern architecture.”

—ARCHITEKTUR AKTUELL, *Vienna*

BASIC ARCHITECTURE

Ed. Peter Gössel / Softcover, flaps, format: 18.5 x 23 cm (7.3 x 9.1 in.), 96 pp.

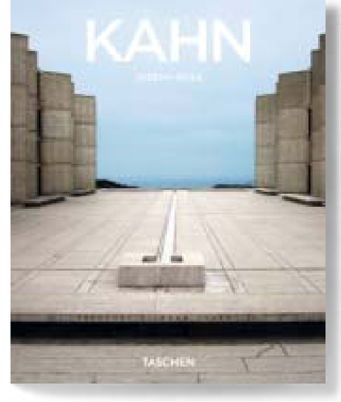
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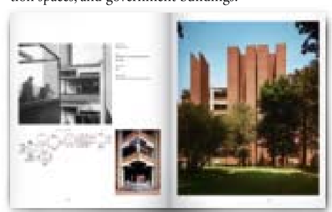
CASE STUDY HOUSES
The pioneering project that sought to bring modernism to the masses
Elizabeth A.T. Smith
The Case Study House program (1945–1966) was an exceptional, innovative event in the history of American architecture and remains to this day unique. The program, which concentrated on the Los Angeles area and oversaw the design of 36 prototype homes, sought to make available plans for modern residences that could be easily and cheaply constructed during the postwar building boom. Highly experimental, the program generated houses that were designed to redefine the modern home, and thus had a pronounced influence on architecture—American and international—both during the program’s existence and even to this day. This compact guide includes all the projects featured in our XL version, with over 150 photos and plans and a map of where all houses are (or were) located.







LOUIS ISIDORE KAHN
The late bloomer
Joseph Rosa
Though Louis Isidore Kahn (1901–1974) started his career late in his life, the few projects he was able to undertake were realized to perfection. With the Jonas Salk Institute in La Jolla, California (1959–1965) Kahn created a workspace with superb functional and aesthetic qualities; the institute’s Minimalist elements radiate a sense of eternal beauty. The Kimbell Art Museum in Fort Worth (1966–1972) occupies the somewhat faceless city like an island of spiritual space, an effect that is achieved by simplicity in design and materials. Also, the Indian Institute of Management in Ahmedabad (1962–1974) and the Sher-e-Bangla Nagar, National Assembly of Bangladesh in Dhaka that was finished after his death are buildings of monumental importance. This book brings together 17 Kahn projects, ranging from private housing to commercial architecture, religious buildings, exhibition spaces, and government buildings.







MIES VAN DER ROHE
Less is more: finding perfection in purity
Claire Zimmerman
Ludwig Mies van der Rohe (1886–1969) was one of the founding fathers of modern architecture. He was the creator of the Barcelona Pavilion (1929), the Farnsworth House in Plano, Illinois (1945–1951) and the Seagram Building in New York (1954–1958). Well known for his motto “less is more,” he sought a kind of refined purity in architectural expression. His goal was not simply building for those of modest income (“Existenzminimum”) but building economically in terms of sustainability, both in a technical and aesthetical way; the use of industrial materials such as steel and glass were the foundation of this approach. Though the extreme reduction of form and material in his work garnered some criticism, over the years many have tried—mostly unsuccessfully—to copy his original and elegant style. This book explores more than 20 of his projects between 1906 and 1967, from his early work around Berlin to his most important American buildings.





 “Il faut rendre hommage à l’éditeur TASCHEN de rendre accessibles des petits livres

Art on a budget: the best for less

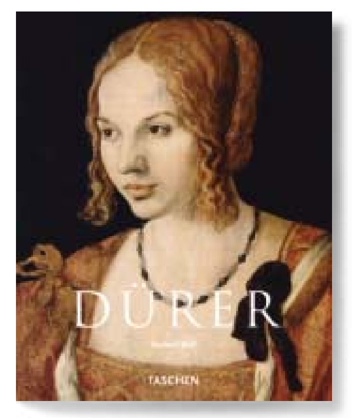
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—COLLECTIONS MAGAZINE, *London, on the Basic Art title* Vasarely

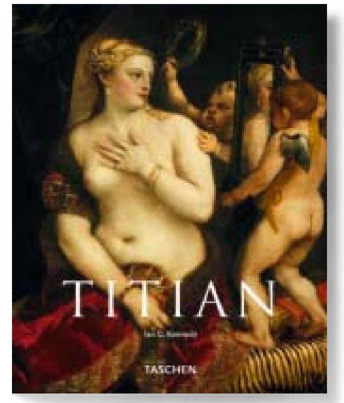


DÜRER
Germany's greatest Renaissance artist
Norbert Wolf

Though he is most famous for his engravings, Albrecht Dürer (1471–1528) was also a master painter and draftsman whose work exemplifies the spirit of German art. Dürer's importance in the German High Renaissance was such that he can be considered to embody the movement entirely. His visits to Italy (where he studied most notably with Giovanni Bellini) had a profound effect on his artistic development and enabled him to combine both German and Italian influences in his work. In his later life, Dürer's passion for knowledge and progress led him to research and write on the subjects of art theory and mathematics, making him not only the greatest Northern European artist of his time, but also one of its leading thinkers. This overview of Dürer's entire oeuvre—covering his oil, tempera, and watercolor paintings, copper and wood engravings, and his drawings and sketches—is the perfect introduction to his work.







TITIAN
The Venetian virtuoso
Ian G. Kennedy

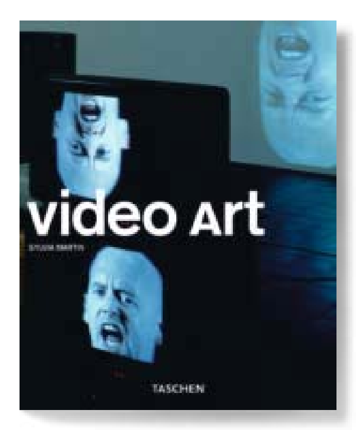
A leading artist in the High Renaissance, Titian (Tiziano Vecelli, 1488–1576) was the Venetian school's greatest painter and is one of the best-loved Italian artists of all time. Titian was highly regarded during his lifetime, and his renown has not diminished in the intervening centuries; so great was his ability to manipulate color, texture, and tone that he is still considered to be one of art history's greatest technical masters. The freedom exhibited in his pictorial compositions was unprecedented and greatly influential on later artists, notably Manet, who closely studied Titian's work at the Louvre. This book examines Titian's evolution, from his early years training under Giovanni Bellini to his later mature work, giving a wide perspective on the life's work of this legendary master painter.





extrêmement bien faits sur les architectes incontournables." —D'ARCHITECTURES, *Paris, on Basic Architecture series*

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—THE GOOD BOOK GUIDE, *London, on* Pop Art

BASIC ART—GENRES

Ed. Uta Grosenick / Softcover, flaps, format: 18.5 x 23 cm (7.3 x 9.1 in.), 96 pp.

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VIDEO ART
Ideas in motion
Sylvia Martin

The immediacy and accessibility of video makes it an ideal medium for artists who want to work with sound and moving image; as soon as video cameras were available to the public in the 1970s, artists were already beginning to experiment with the possibilities of video. Though it took decades for it to be widely embraced by mainstream art, video is now firmly accepted as an important medium, thanks to the work of artists such as Valie Export, Bruce Nauman, Bill Viola, and Gillian Wearing.

Artists featured: Eija-Liisa Ahtila, Candice Breitz, Stan Douglas, Douglas Gordon, Gary Hill, Nan Hoover, Pierre Huyghe, Paul McCarthy, Aernout Mik, Bruce Nauman, Marcel Odenbach, Tony Oursler, Nam June Paik, Pipilotti Rist, Steina and Woody Vasulka, Bill Viola

NEW MEDIA ART
Art in the age of digital communication
Mark Tribe / Reena Jana

Artists have always been early adopters of emerging media technologies, from Albrecht Dürer and his use of the printing press in the 16th century to Nam June Paik's experiments with video in the 1960s. This book addresses New Media art as a specific art historical movement, focusing not only on technologies and forms but also on thematic content and conceptual strategies. New Media art often involves appropriation, collaboration, and the free sharing of ideas and expressions, and frequently addresses the political ramifications of technology around issues of identity, commercialization, privacy, and the public domain. Many New Media artists are profoundly aware of their art historical antecedents, making reference to Dada, Pop Art, Conceptual art, Performance art, and Fluxus.

Artists featured: Cory Arcangel, Jonah Brucker-Cohen and Katherine Moriwaki, Vuk Cosic, Mary Flanagan, Ken Goldberg, Paul Kaiser and Shelly Eshkar, Jennifer and Kevin McCoy, Mouchette, MTAA, Mendi and Keith Obadike, RSG, Raqs Media Collective, ®™ark, and John F. Simon, Jr., Young-Hae Chang Heavy Industries

The editor: **Uta Grosenick** has worked at the Deichtorhallen in Hamburg and the Bundeskunsthalle in Bonn, and was curator at the Kunstmuseum Wolfsburg. Since 1996, she has been working as a freelance editor and organizer of exhibitions. Her publications include TASCHEN's *Art at the Turn of the Millennium*, *Art Now*, and *Women Artists*.







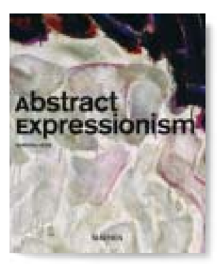


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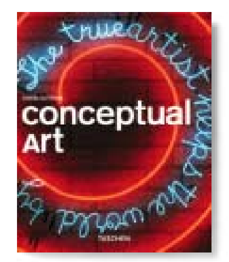
BASIC ART GENRES—ALL TITLES

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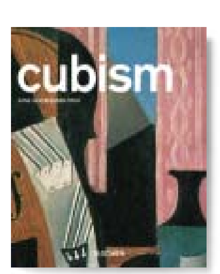
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ABSTRACT EXPRESSIONISM
Barbara Hess



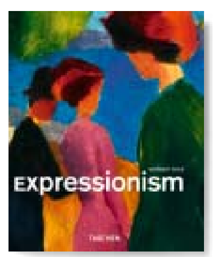
CONCEPTUAL ART
Daniel Marzona



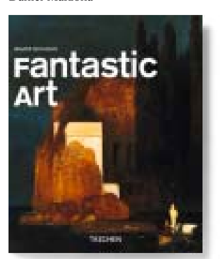
CUBISM
Anne Ganteführer-Trier



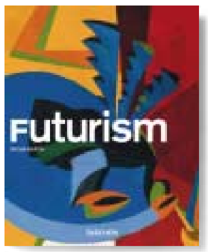
DADAISM
Dietmar Elger



EXPRESSIONISM
Norbert Wolf



FANTASTIC ART
Walter Schurian



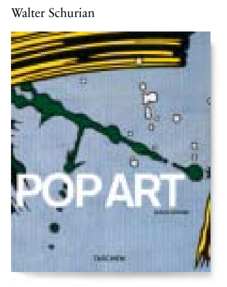
FUTURISM
Sylvia Martin



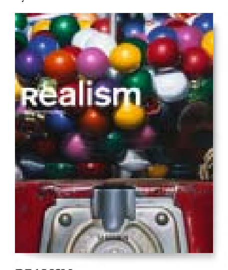
MINIMAL ART
Daniel Marzona



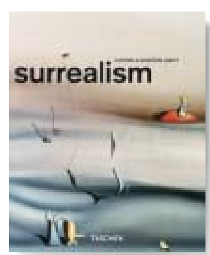
NEW MEDIA ART
Mark Tribe/Reena Jana



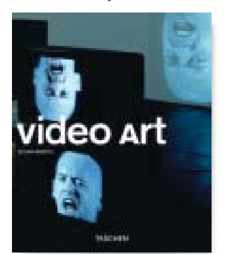
POP ART
Klaus Honnef



REALISM
Kerstin Stremmel



SURREALISM
Cathrin Klingsöhr-Leroy



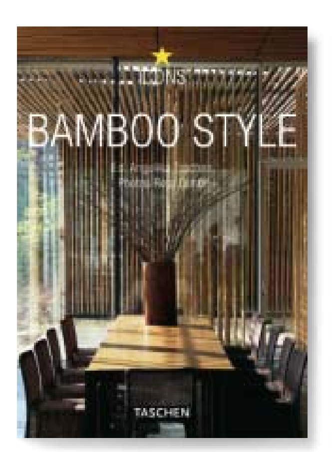
VIDEO ART
Sylvia Martin

"A huge pictorial punch in tiny packages."
—NEW YORK MAGAZINE, *on the Basic Art series*

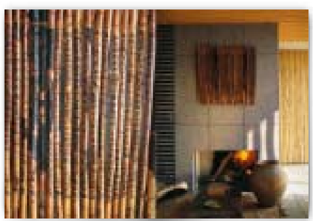
"...great pictures of simple interiors, clean lines and splashes of colour."

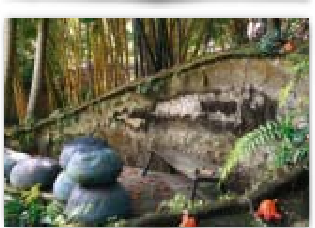
—THE TIMES, *London*, *on* Greece Style

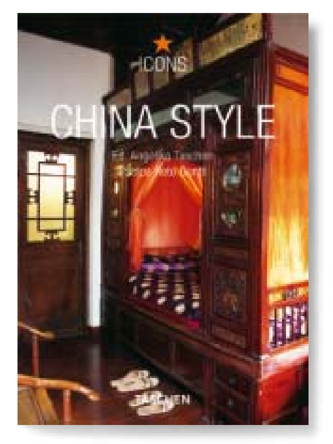
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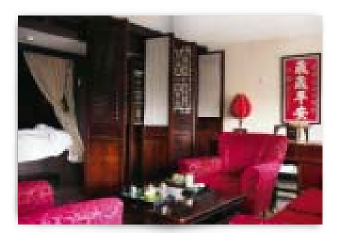
BAMBOO STYLE
The many uses of beautiful bamboo
Edited by Angelika Taschen / Photos by Reto Guntli
Besides feeding pandas and making a yummy addition to many Asian dishes, bamboo is also used as a building material, both functional and decorative, throughout countries such as China, Japan, and Indonesia. The dried stems are extremely sturdy and lend themselves to a multitude of uses. Some houses show off bamboo in more straightforward ways, lining the ceilings or floors with stems, or even forming walls. Bamboo is also used to construct furniture, lending a chair or a bed a warm, earthy feeling.







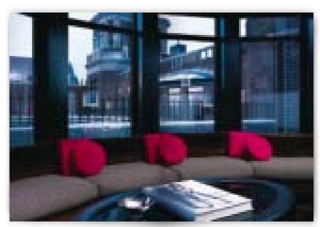
CHINA STYLE
Calling all Sinophiles
Edited by Angelika Taschen / Photos by Reto Guntli
A traditional Chinese temple mingles with a minimalist Shigeru Ban villa, a Shanghai hotel that holds the world record for the tallest hotel, and a luxurious Beijing club in this compact tour of China's most exceptional interiors. Proposing a refreshing blend of antiquity and modernity, these images exude feelings of simplicity, Zen, and wellbeing.

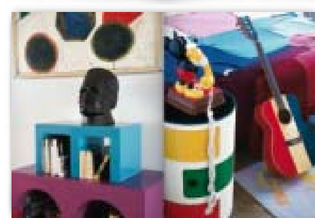






NEW YORK STYLE
Among the skyscrapers: New York's most fabulous dwellings
Edited by Angelika Taschen
Beginning with archive images of the Big Apple over the past century and blooming with gorgeous photos of the city's most beautiful and unique interiors, this book explores the real New York inside and out. From high-rise luxury condos with stunning views to industrial lofts, art collectors' pads, and eccentric, funky apartments, the interiors featured here—in colorful full-page photos—are as amazing and diverse as New Yorkers themselves.





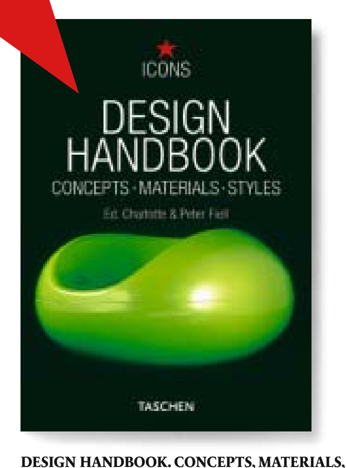
"These gorgeous little books offer page after page of colour-rich scenes from private houses, public

"These books are beautiful objects, well-designed and lucid."

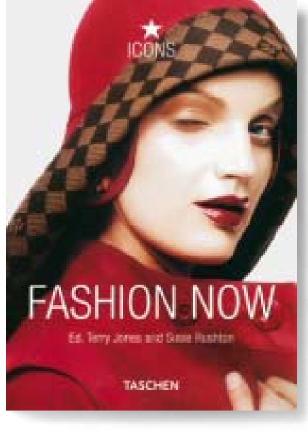
—LE MONDE, *Paris, on the ICONS series*



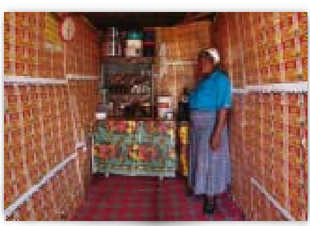
SOUTH AFRICAN STYLE
A country of contrasts
Edited by Angelika Taschen / Photos by Deidi von Schaewen
This surprising and multi-hued collection of interiors ranges from Dutch colonial to traditional wood and thatched-roof houses, townships, modern city apartments, and funky artists' homes, reflecting the country's tumultuous political history while celebrating its rich culture.

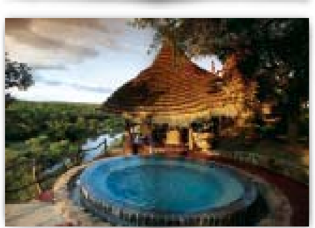


DESIGN HANDBOOK. CONCEPTS, MATERIALS, STYLES
Knowledge is power: A to Z design definitions
Charlotte & Peter Fiell
At last: a highly affordable, user-friendly handbook on design that covers all the major concepts, materials, and styles over the last 150 years with concise, easy-to-understand definitions. And as you'd expect from TASCHEN, it's packed cover to cover with outstanding images too. An absolutely indispensable book for all design fans!



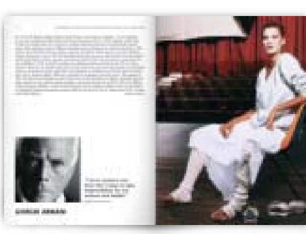
FASHION NOW
Fashion designers in the spotlight
Edited by Terry Jones and Susie Rushton
Compiled by the style-savvy staff of the seminal monthly *i-D*, Fashion Now highlights the work of over 90 designers around the globe, focusing on not only the biggest names but also the most exciting new talent. A to Z designer entries include exclusive interviews, biographical information, photos of recent designs by today's leading photographers, and current catwalk shots.











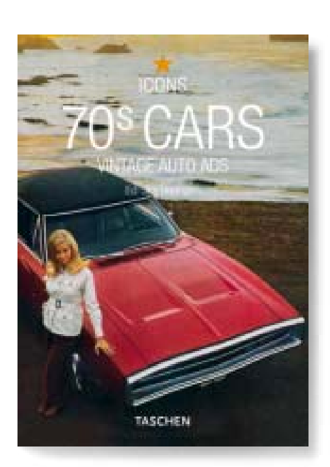


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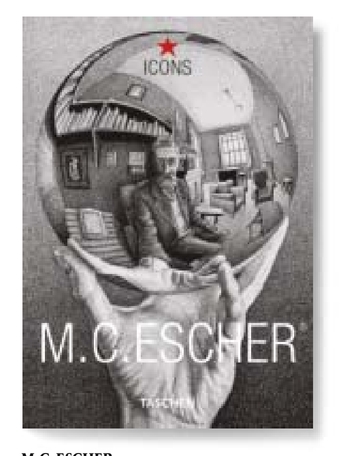
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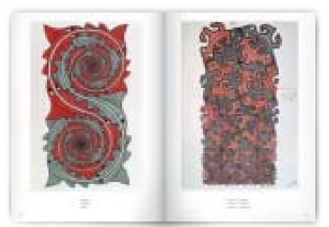
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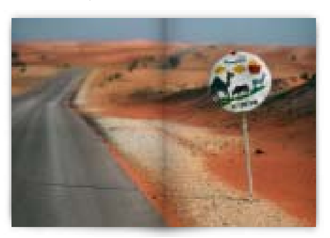
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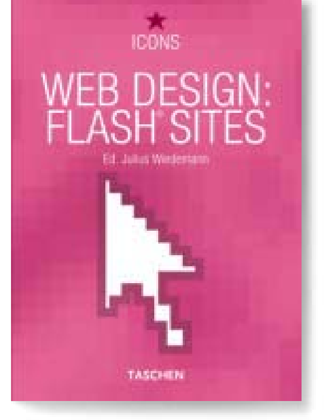


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WEB DESIGN: FLASH SITES
The power of Flash

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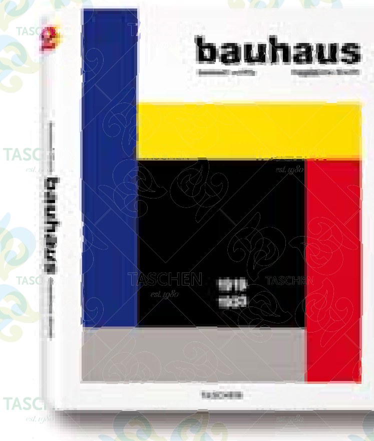
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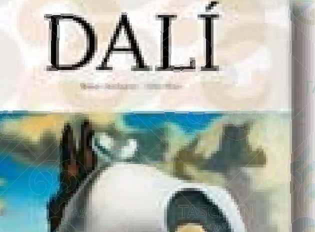




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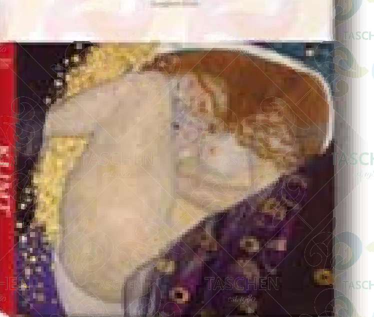




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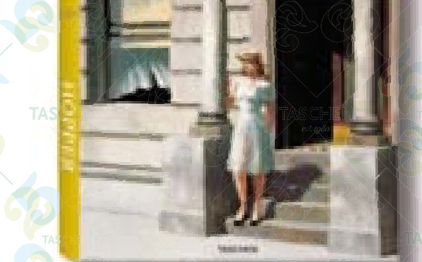
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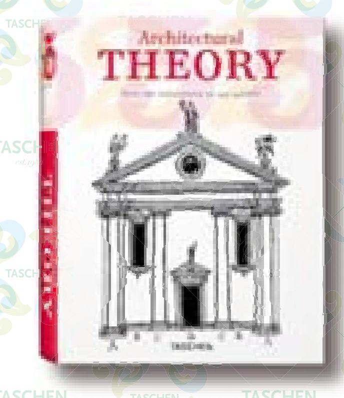
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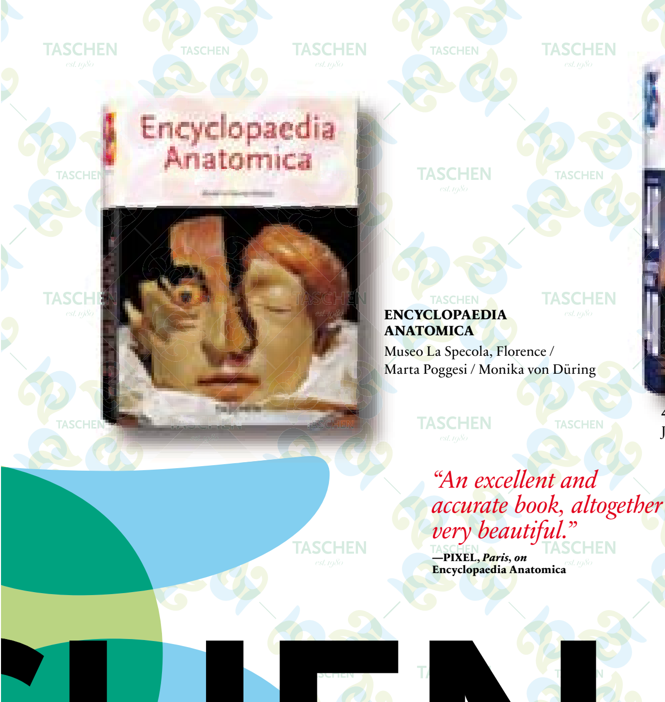
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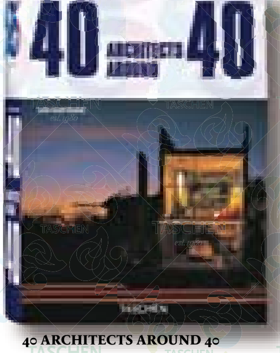
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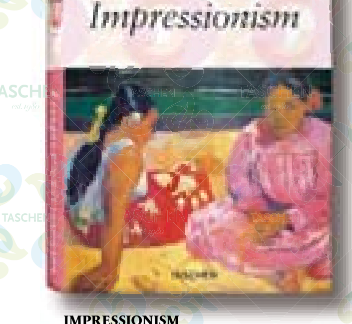
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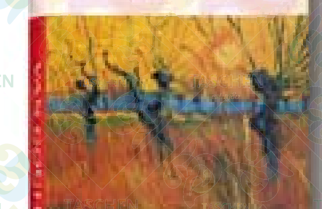
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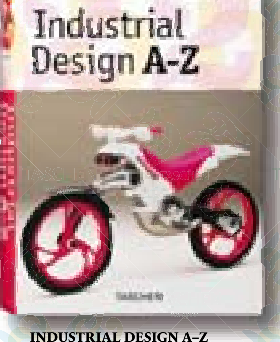


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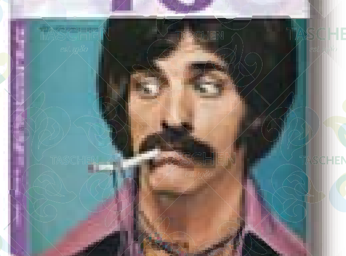
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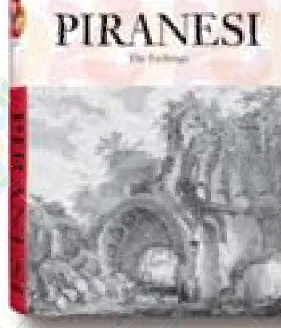
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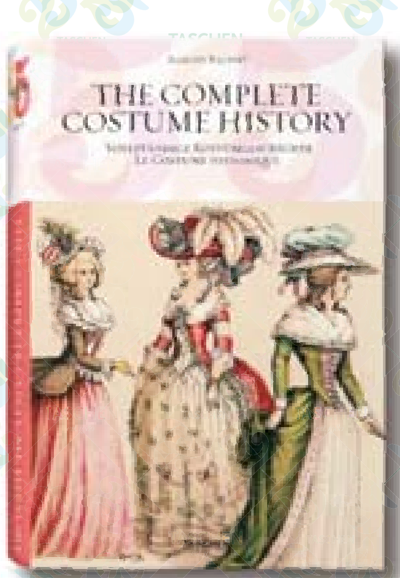
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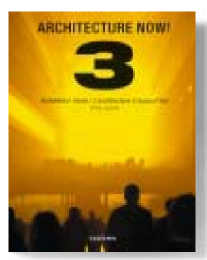
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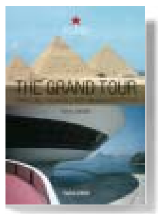


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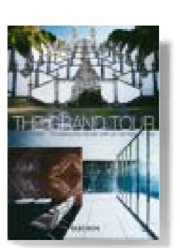
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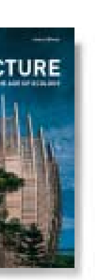
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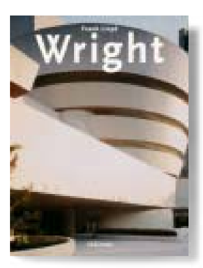
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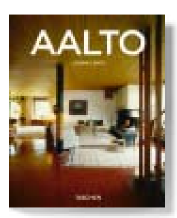
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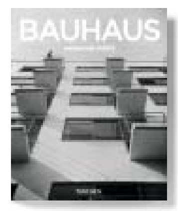
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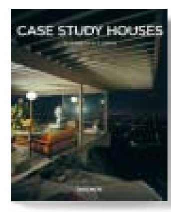
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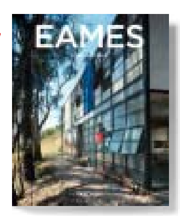


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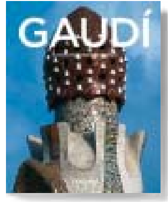


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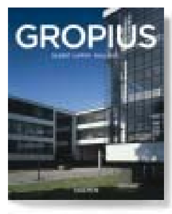
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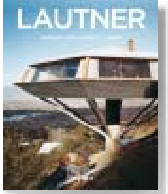


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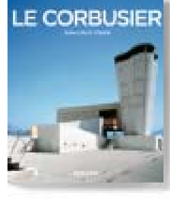


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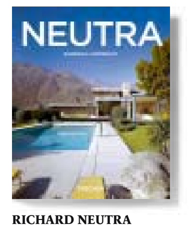
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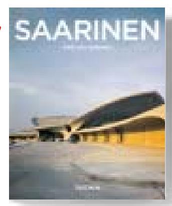


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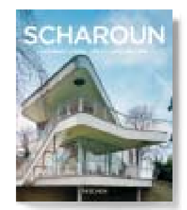


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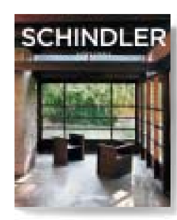
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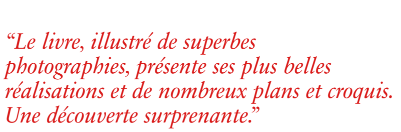
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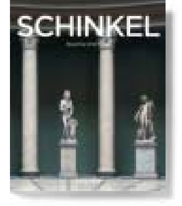


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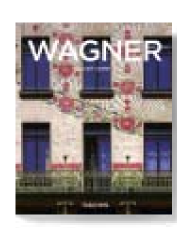


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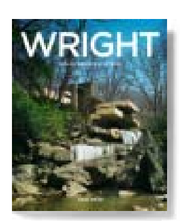
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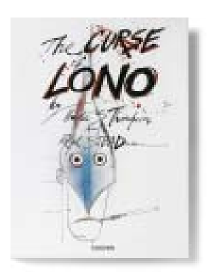
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Adam Lindemann / Notebook-binding, format:
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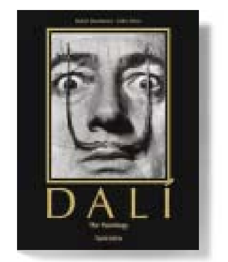
"Perhaps one day fine books, like museums, will be equipped with light beams and alarm systems. The curiosity of anyone getting too close to a page in their desire to examine a detail would then be rewarded in the same unpleasant way as in the Louvre. TASCHEN's books are gradually acquiring the character of precious objects worthy of protection, though their purpose is quite different."
—FRANKFURTER RUNDSCHAU, *Frankfurt am Main*



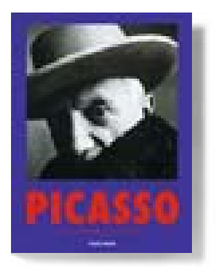
THE CURSE OF LONO
Hunter S. Thompson, Ralph Steadman /
Hardcover, format: 28 x 37.4 cm (11 x 14.7 in.),
208 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900



Hunter S. Thompson, Playboy Beauty Shauna Sands and Hugh Hefner at the book signing at TASCHEN Store Los Angeles, 2004



DALÍ. THE PAINTINGS
Robert Descharnes, Gilles Néret / Flexi-cover,
format: 19.6 x 25.8 cm (7.7 x 10.1 in.),
780 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



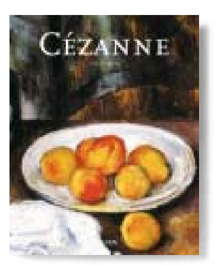
PICASSO
Carsten-Peter Warncke, Ingo F. Walther /
Flexi-cover, format: 19.6 x 25.8 cm (7.7 x 10.1 in.),
740 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900

"…the definitive introduction to the scope and range of Picasso's work." —THE TIMES, *London, on* Picasso

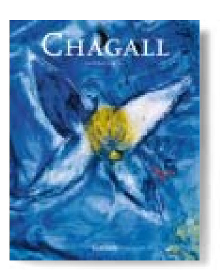
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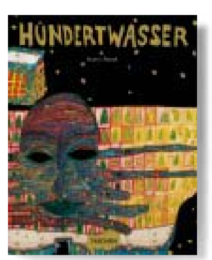


CÉZANNE
Hajo Düchting / Flexi-cover, format:
19.6 x 24.5 cm (7.7 x 9.6 in.), 224 pp.
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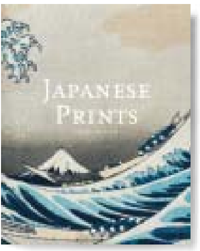


CHAGALL
Jacob Baal-Teshuva / Flexi-cover, format:
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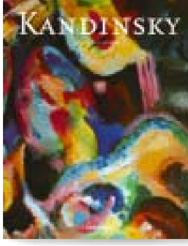
EXPRESSIONISM
Dietmar Elger / Flexi-cover, format:
19.6 x 24.5 cm (7.7 x 9.6 in.), 256 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



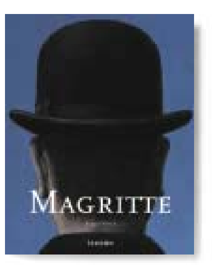
HUNDERTWASSER
Harry Rand / Flexi-cover, format:
19.6 x 24.5 cm (7.7 x 9.6 in.), 200 pp.
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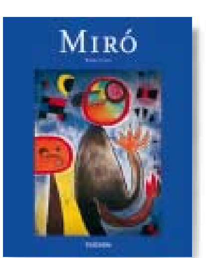
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Gabriele Fahr-Becker / Flexi-cover, format:
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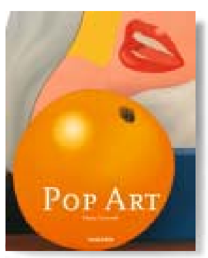
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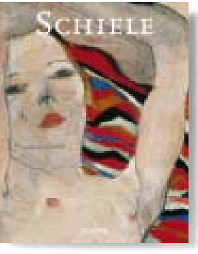
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Jacques Meuris / Flexi-cover, format:
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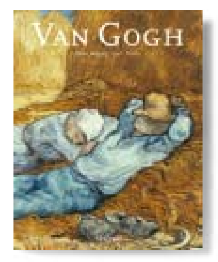
MIRÓ
Walter Erben / Flexi-cover, format:
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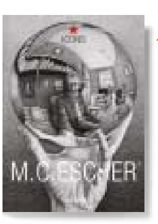
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€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



VAN GOGH
Rainer Metzger, Ingo F. Walther / Flexi-cover,
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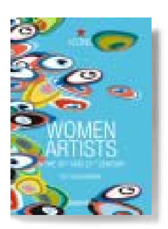


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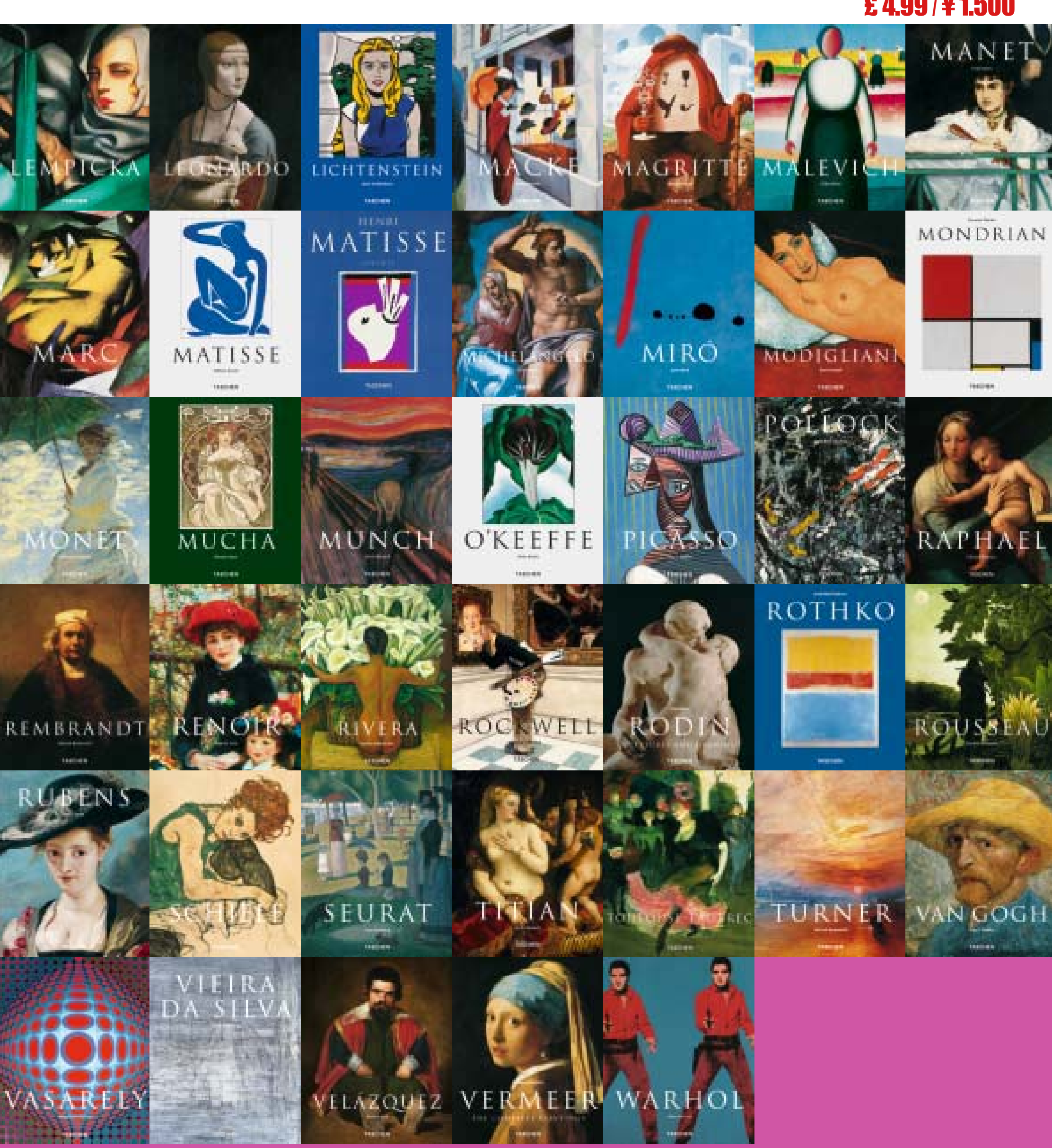
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William Claxton signing his book at Dutton's, Beverly Hill, in December 2005.

In 1959 and 1960, photographer William Claxton and noted German musicologist Joachim Berendt traveled the United States hot on the trail of jazz music. The result of their collaboration was an amazing collection of photographs and recordings of legendary artists as well as unknown street musicians.
The book *Jazzlife*, the original fruit of their labors, has become a collector's item that is highly treasured among jazz and photography fans. In 2003, TASCHEN began reassembling this important collection of material—along with many never-before-seen color images from those trips. They are brought together in this updated volume, which includes a foreword by Claxton tracing his travels with Berendt and his love affair with jazz music in general. Utilizing the benefits of today's digital technology, a restored audio CD from Joachim Berendt's original recordings has been produced and is included in this package. Jazz fans will be delighted to be able to take a jazz-trip through time, both seeing and hearing the music as Claxton and Berendt originally experienced it.

- Featuring photographs of Charlie Parker, Count Basie, Duke Ellington, Muddy Waters, Gabor Szabo, Dave Brubeck, Stan Getz, Billie Holiday, Ella Fitzgerald, Miles Davis, Charlie Mingus, Thelonious Monk, John Coltrane, and many more

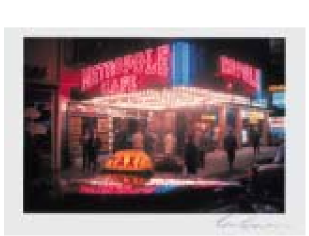
The photographer: **William Claxton** holds a special place in the history of American—particularly jazz—photography. Since his early career—shooting for *LIFE*, *Paris Match*, and *Vogue*, among other magazines - Claxton has worked with and become friends with many Hollywood luminaries and jazz musicians, most notably Steve McQueen and Chet Baker (whom Claxton first photographed in 1952 when Baker was young and still unknown). Claxton, whose jazz imagery has graced the covers of countless albums and magazine covers for over five decades, is considered the preeminent photographer of jazz music. TASCHEN has also published Claxton's *Jazz seen* and *Steve McQueen*.

The author: **Joachim E. Berendt** was a founding member of South West German Radio (Südwestfunk) and produced more than 250 records, including many issued on the MPS-SABA label. In 1953, he first published *The Jazzbuch*, which became the most successful history book on jazz worldwide. His collection of records, books and jazz documents became the basis for the Jazzinstitut Darmstadt before he died in an accident in 2000.

WILLIAM CLAXTON. JAZZLIFE
Text: Joachim E. Berendt / Introduction: William Claxton / Hardcover in a cloth-covered box, 4 ultrachrome prints, CD, **XXL-format:** 29.1 x 40.7 cm (11.5 x 16 in.), 696 pp.
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Print 1: *The Metropole Café on Broadway near Times Square, New York City*



Print 2: *Stan Getz by a stage door on Cosmo Alley, Hollywood*



Print 3: *The George Williams Brass Band, New Orleans*



Print 4: *Ray Charles with a Raylette, New York City*

 "***Jazzlife*** **by William Claxton is a massive and immediately stunning**

Artists' Editions

"… the biggest, heaviest, most radiant thing ever printed – Ali's last victory."

—DER SPIEGEL, *Hamburg*

Below: *The GOAT team, including Muhammad Ali and his wife Lonnie, Howard L. Bingham and Neil Leifer, Angelo Dundee, Hank Kaplan, Leon Gast, at the world's largest book fair, at Frankfurt in October 2003.*

The Champ's Edition: No. 1 – 1,000

- The "Champ's Edition" has a white silk cover with pink lettering.
- Limited to 1,000 individually numbered copies, each one signed by Muhammad Ali and Jeff Koons.
- Four gallery-quality silver gelatine prints signed by photographer Howard L. Bingham and Muhammad Ali.
- Every "Champ's Edition" comes with the sculpture "Radial Champs" by Jeff Koons in the size 175 x 170 cm (69 x 67 in.), comprising two inflatables and a stool.

The Collector's Edition: No. 1,001 – 10,000

- The "Collector's Edition" shows Ali's torso with pink lettering.
- Limited to 9,000 individually numbered copies, each one signed by Muhammad Ali and Jeff Koons.
- Every "Collector's Edition" comes with the photo-litho "Radial Champs" by Jeff Koons in the size 50 x 40 cm (20 x 16 in.).

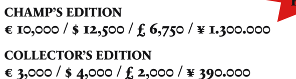
GOAT. A TRIBUTE TO MUHAMMAD ALI

Hardcover in a box, **XXL-format**: 50 x 50 cm (19.7 x 19.7 in.), 792 pp.

XXL Format

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€ 10,000 / $ 12,500 / £ 6,750 / ¥ 1.300.000



COLLECTOR'S EDITION

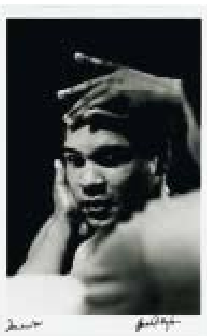
€ 3,000 / $ 4,000 / £ 2,000 / ¥ 390.000

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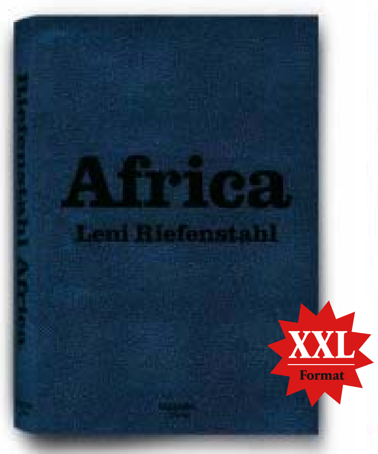






title … an overwhelming and sublime volume." —NEW YORK POST, *New York*

Artists' Editions



AFRICA. LENI RIEFENSTAHL
Ed. Angelika Taschen / Interview by Kevin Brownlow / **Limited edition of 2,500 copies worldwide, signed and numbered by Leni Riefenstahl** / Hardcover in a box, **XXL-format:** 34.5 x 50 cm (13.4 x 19.7 in.), 564 pp.
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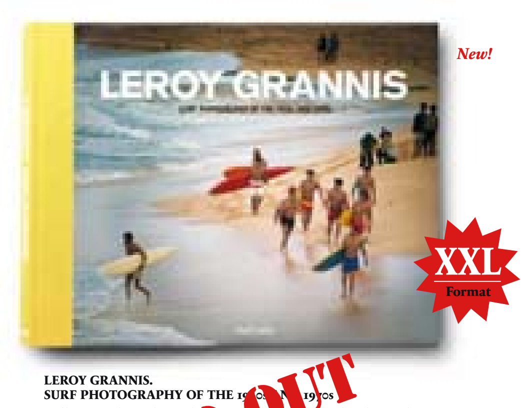


ARAKI
Interview by Jérôme Sans / **Limited edition of 2,500 copies worldwide, signed and numbered by Araki** / Hardcover in a box, **XXL-format:** 34.5 x 50 cm (13.4 x 19.7 in.), 636 pp.
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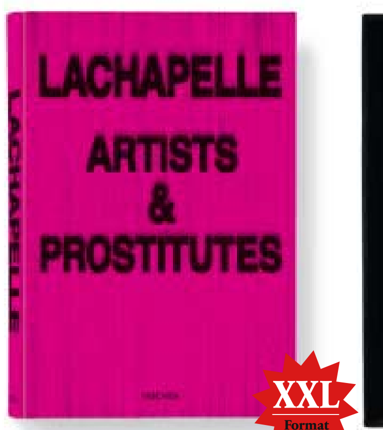
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LEROY GRANNIS.
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Collector's edition limite[illegible] numbered and signed by LeRoy Grannis / [illegible] Jim [illegible]ann / [illegible] Barilotti / Hardcover in a slipcase, [illegible] 39 [illegible] cm (15.6 x 13 in.), 278 pp.
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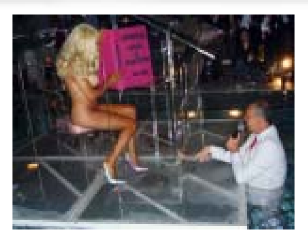


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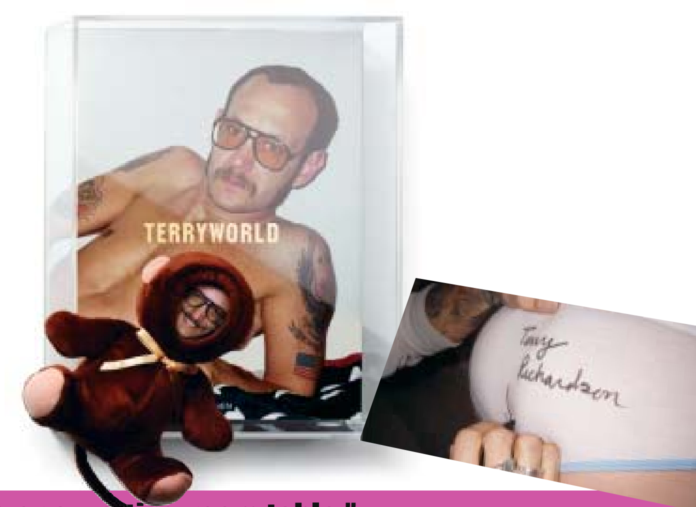
David LaChapelle signing each book page at his Los Angeles studio while TASCHEN editor Ethel Seno assists him



Amanda Lepore and Benedikt Taschen at the David LaChapelle book launch in Miami, December 2005. © Photo: Jennifer Kellen, Los Angeles

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the middle of a coffee table or a waiting room table." *—Professional Beauty Magazine, Sydney*

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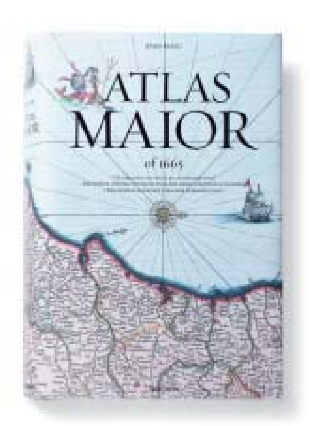




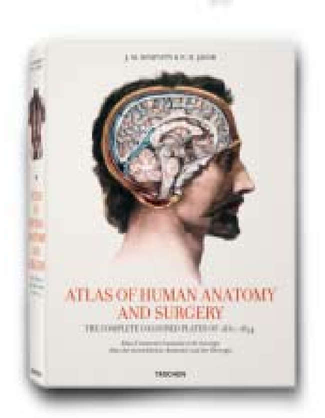


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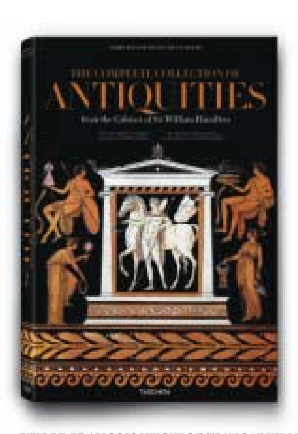
—TNT MAGAZINE, *London*



JOAN BLAEU
ATLAS MAIOR OF 1665
Peter van der Krogt / Österreichische Nationalbibliothek, Vienna / Hardcover, 2 fold-outs, 4 folded posters, **XXL-format**: 29 x 44 cm (11.4 x 17.3 in.), 594 pp.
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—SUNDAY TIMES CULTURE, *London, on* The Complete Collection of Antiquities

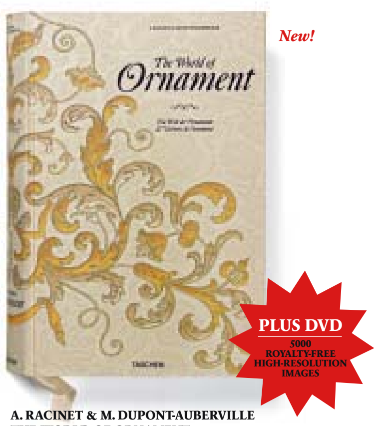


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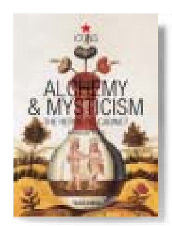
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Françoise Tétart-Vittu / Hardcover, **XXL-format:** 29 x 44 cm (11.4 x 17.3 in.), 636 pp.
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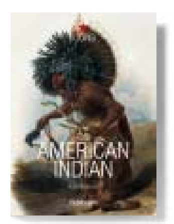


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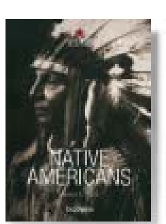
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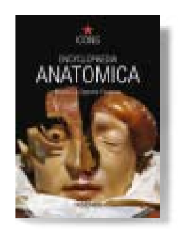
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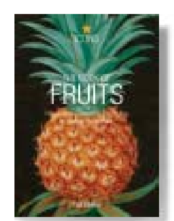
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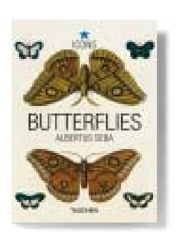
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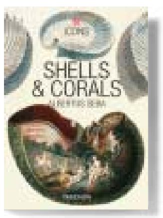
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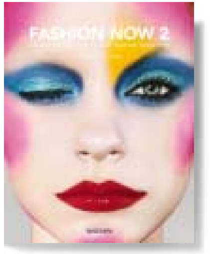


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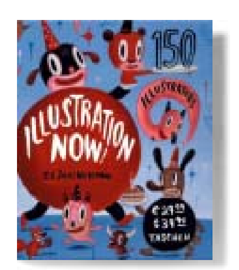
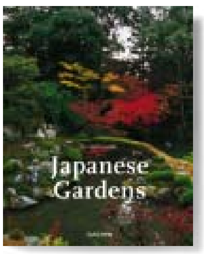


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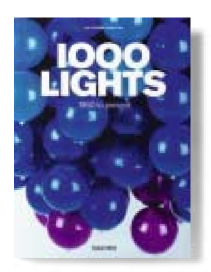


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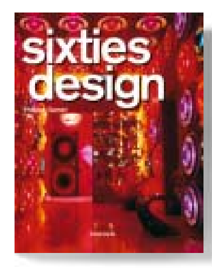
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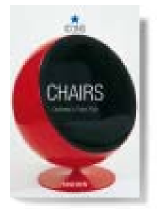
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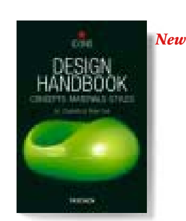
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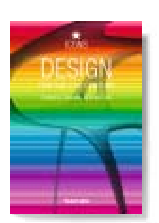
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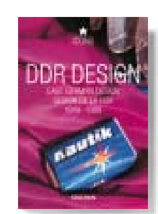
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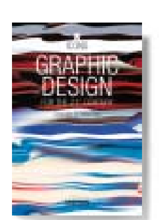
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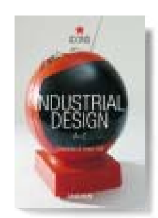
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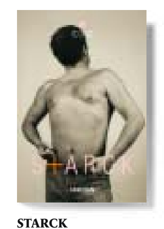
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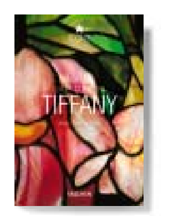


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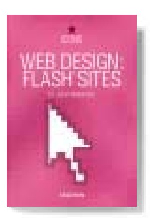

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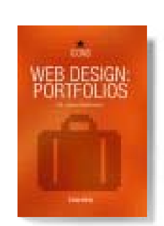
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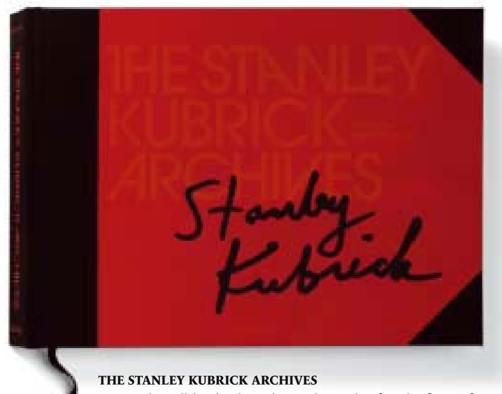
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Stanley Kubrick's widow, Christiane Kubrick, with executive producer Jan Harlan at a book signing in London

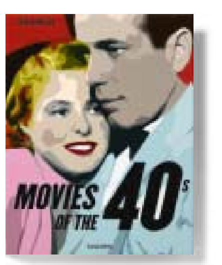


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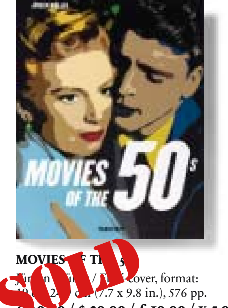
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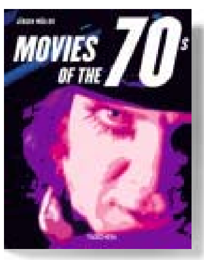
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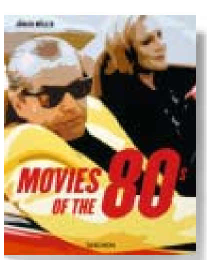
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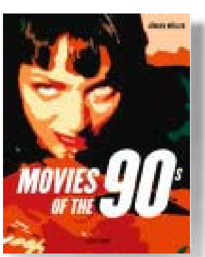
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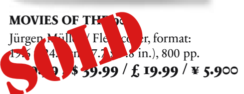
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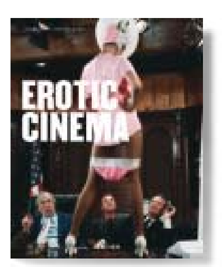
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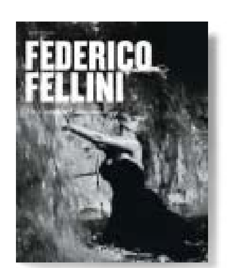
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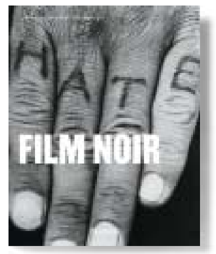
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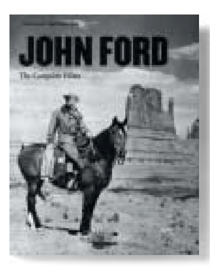
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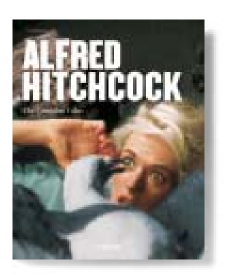
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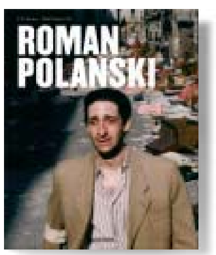


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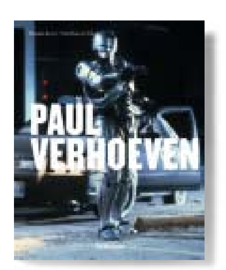
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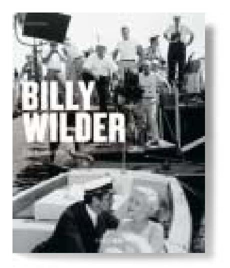
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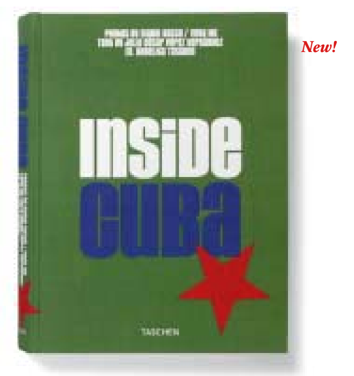
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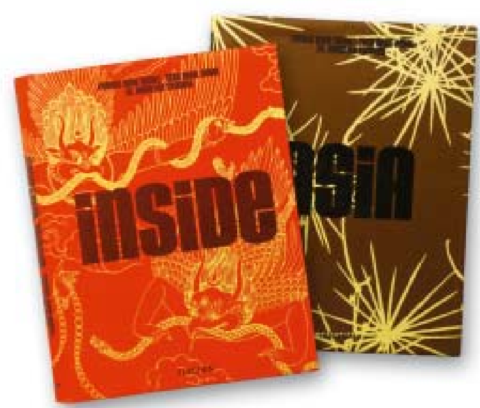
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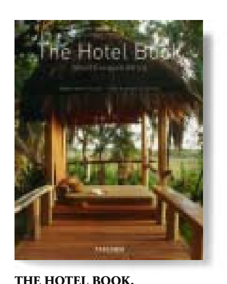


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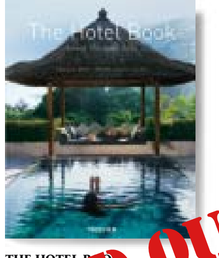
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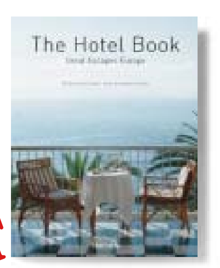


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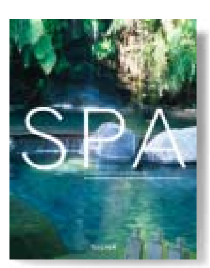
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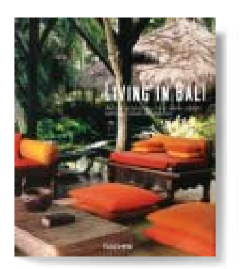


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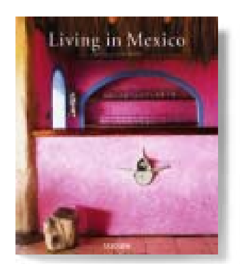
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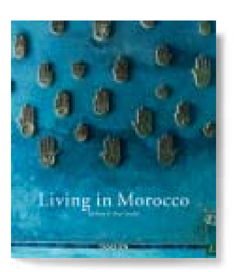


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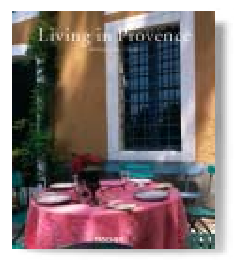


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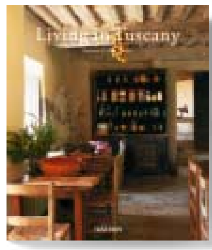
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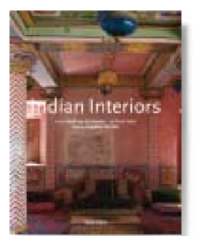
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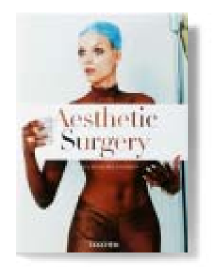


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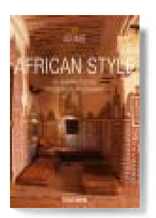
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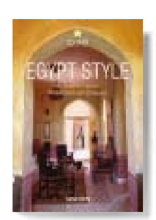


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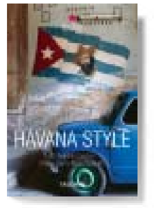
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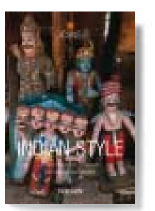
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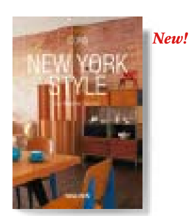
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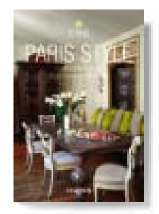


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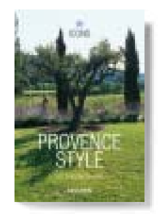


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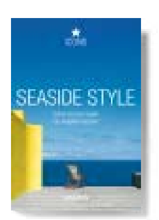
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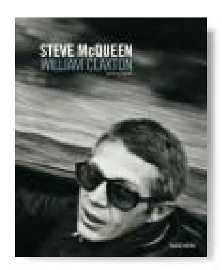
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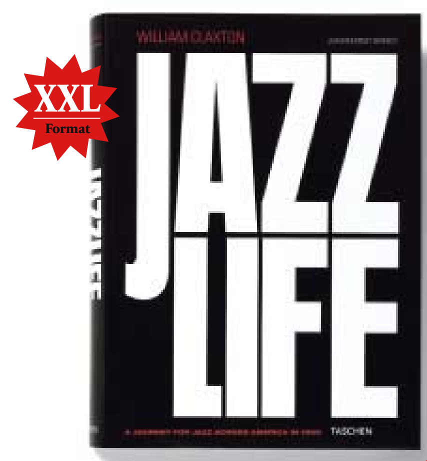
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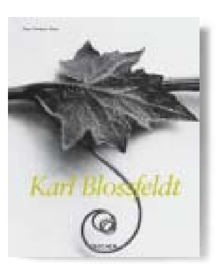
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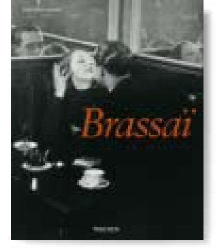
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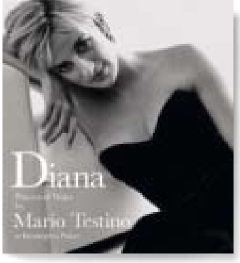
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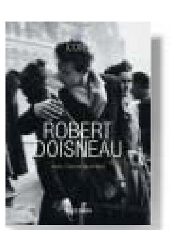
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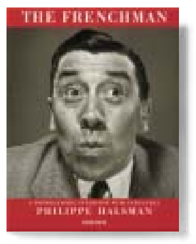
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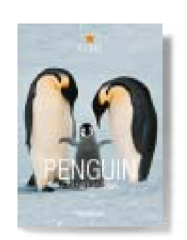
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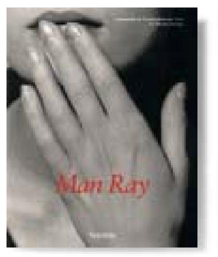
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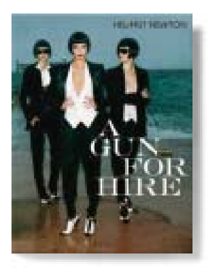
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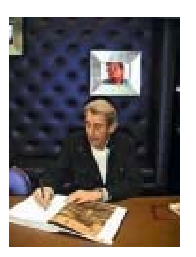
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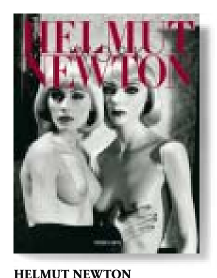
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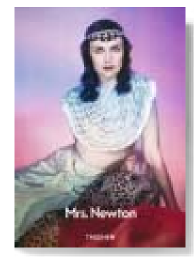
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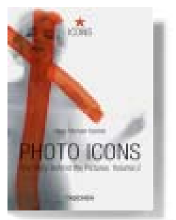
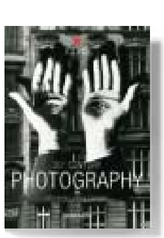
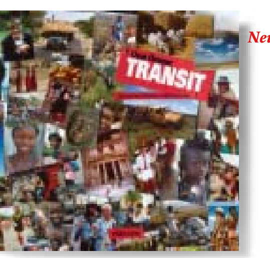


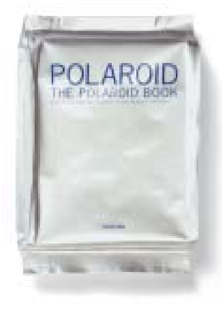
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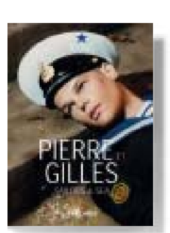
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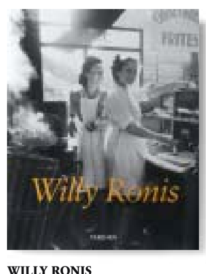
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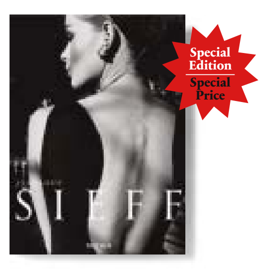
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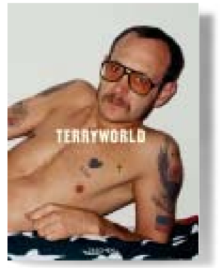
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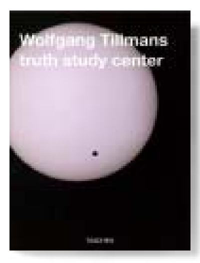
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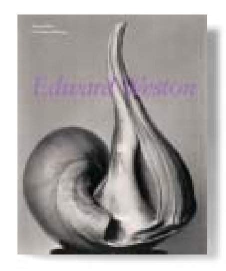
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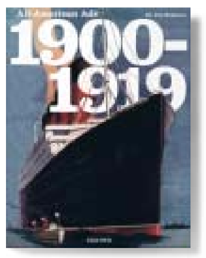
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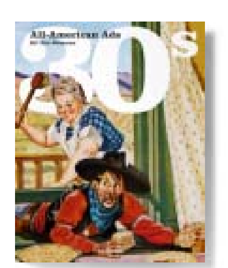

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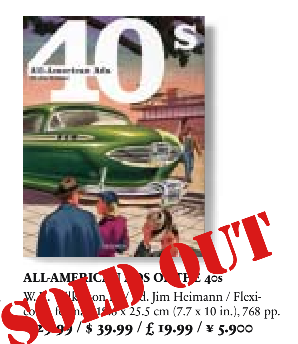


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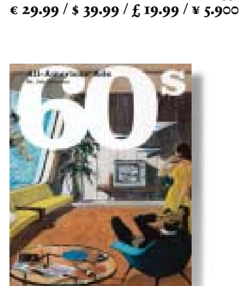


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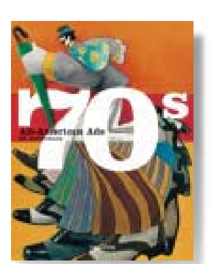


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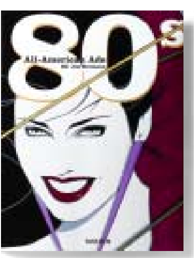
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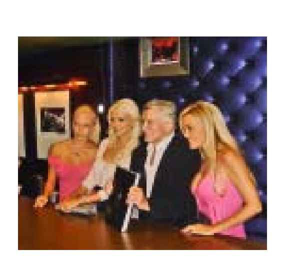
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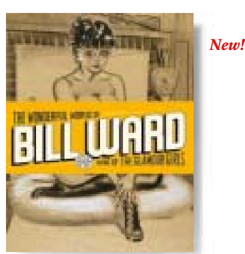
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TASCHEN Store Los Angeles, September 2005: Hugh Hefner with Holly, Bridget and Kendra at the book signing of Playmate Book. 50 Years



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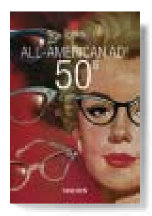
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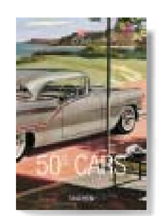
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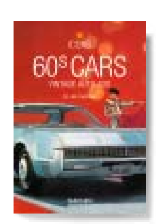
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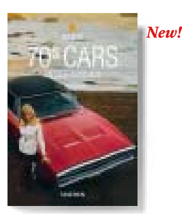


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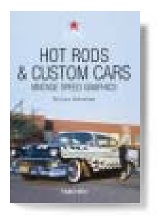
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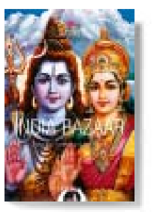
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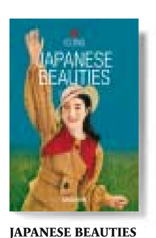
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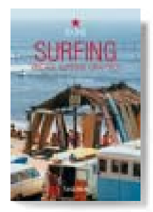


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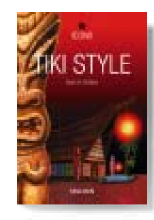
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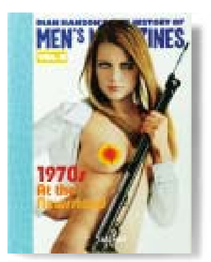
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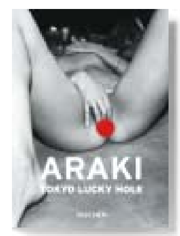
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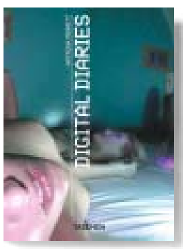
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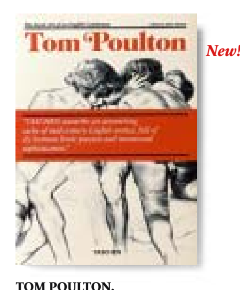
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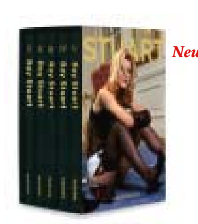
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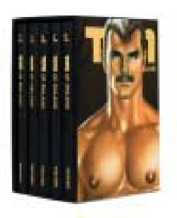
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